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ABSTRACT

This resource guide provides background and source material about the Turkey for secondary teachers and students. In addition to suggested classroom activities, there are background readings and notes for the teachers that can be used for enrichment lessons with students. Each chapter views a single question from multiple perspectives. The six chapters focus on: (1) "Who Are the Turks?"; (2) "Is Turkey a Bridge between East and West?"; (3) "How Do the Turks Express Themselves in Music, Art and Literature?"; (4) "How Did the Turks Create a Tolerant Community?"; (5) "What Is Daily Life among the Turks?"; and (6) "How is Twentieth Century Leadership a 'Lens' for Change?" The volume concludes with a description of the accompanying slides, a 50-item select bibliography, and 14 endnotes. (EH)

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SPOTLIGHT ON TURKEY
CONTINUITY & CHANGE

Spotlight on Turkey:

Continuity and Change

An Interdisciplinary Curriculum

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PREFACE

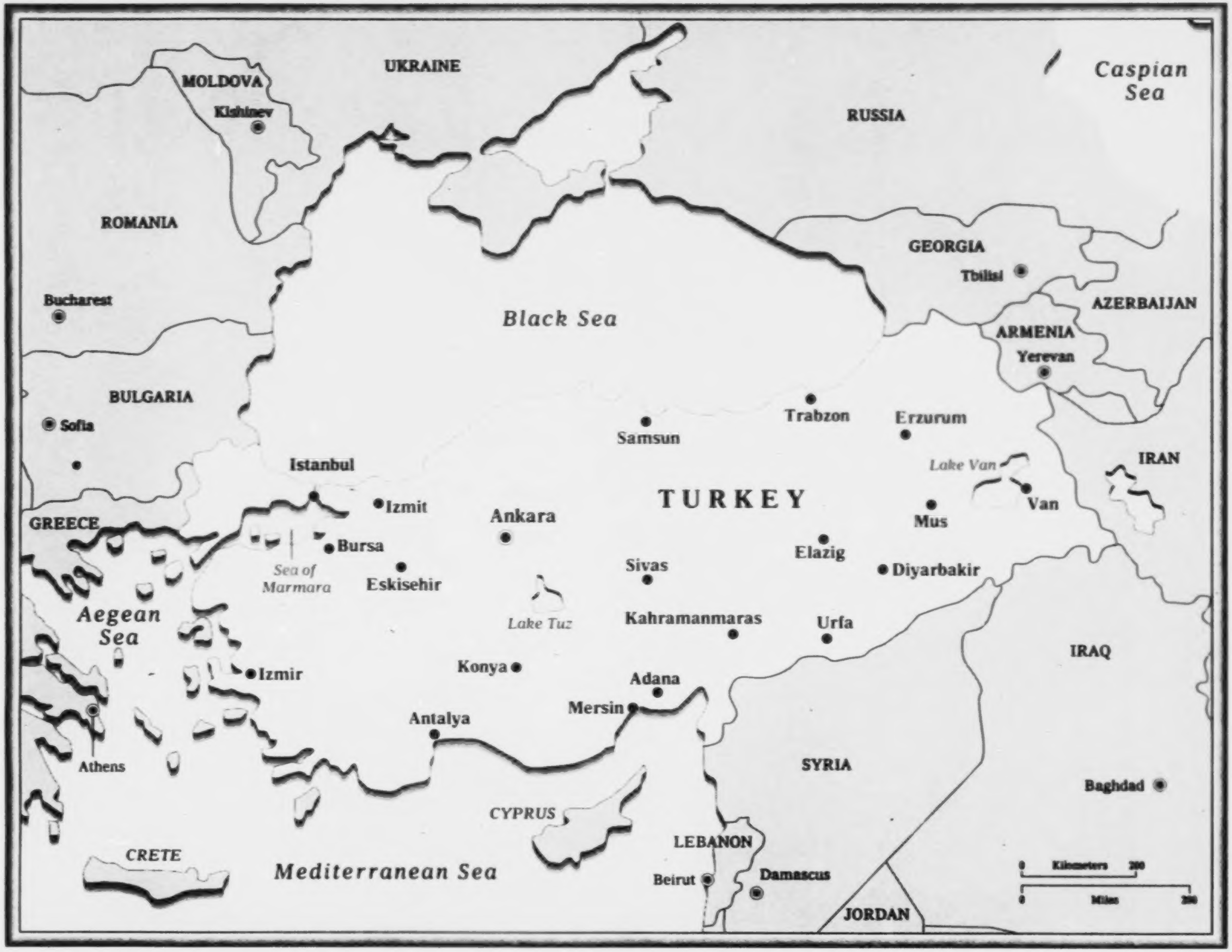
This book is about the Turkish experience throughout history, in their literature and through their arts.

Contemporary textbooks place little emphasis on the Turks and their role in history. Frequently, this attention can be distorted or presents a stereotype of the Turks. However, with the current world-wide analysis of textbooks and the desire to introduce students to cultures other than their own, a need has developed to examine how people throughout the world are represented in materials used in schools. Daily global contact in an increasingly interdependent world requires that young people have expanded opportunities to read about, discuss and understand the lives and cultures of all groups around the world. We have come to accept the idea that we live in a pluralistic world and the five and one half billion peoples who make up that world are the product of their history and their culture.

Many prefaces state how a better understanding of our globe will come from the young people around the world. Their task will be to teach both those who preceded them and those who will follow them. This is a simple truism which many of us have come to accept. The concept of the "global village" is now widely acknowledged. But there is the need to enable students to make the leap from mere comprehension to sensitivity about the experiences of the peoples who make up this world. This curriculum guide is designed to give an unbiased and informative presentation of the Turkish people and their nation - Turkey.

The American Forum, a not-for-profit educational organization, has worked to sponsor greater global awareness and knowledge. The global perspective of the organization, the educational thrust of its work and the commitment of the network of educators and corporate personnel in increasing international understanding helped motivate the efforts of this guide. Working with renowned scholars and teaching practitioners, we believe we have created a manual which will encourage teachers to teach about Turkey as well as stimulate student interest. We hope it will delight and inspire educators. The classroom strategies are interactive and innovative; the student readings are challenging and informative; the background information is timely and accurate. Perhaps this type of curriculum guide can supplant many of the misinterpretations found in textbooks. We also hope it will serve as a model for additional enrichment and supplemental materials for classroom use.

Hazel Sara Greenberg
The American Forum for Global Education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TURKEY IN BRIEF

GEOGRAPHY:

Turkey's land mass is 780,000 sq km. The European and Asian sides are divided by the Istanbul Bogazi (Bosphorus), the Sea of Marmara, and the Canakkale Bogazi (Dardanelles). Anatolia is a high plateau region rising progressively towards the east, and is broken by the valleys of about fifteen rivers, including the Dicle (Tigris) and the Firat (Euphrates). There are numerous lakes and some, such as Lake Van, are as large as inland seas. In the north, the eastern Black Sea Mountain chain runs parallel to the Black Sea; in the south, the Toros Mountains sweep down almost to the narrow, fertile coastal plain along the sea coast. Turkey enjoys a variety of climates, changing from the temperate climate of the Black Sea region, to the continental climate of the interior, then, to the Mediterranean climate of the Aegean and Mediterranean coastal regions. The coastline of Turkey's four seas is more than 80,000 km in length.

POPULATION:

Turkey has 57 million inhabitants, 47% of whom live in the countryside. The three major cities are Istanbul (7.4 million); Ankara, the capital (3.2 million); Izmir (2.7 million); Adana (1.9 million); Antalya (1.1 million); and Bursa (1.6 million).

LANGUAGE:

The Turkish language belongs to the Ural-Altaic group and has an affinity to the Finno Hungarian languages. Turkish is written with Roman characters and is spoken by some 150 million people in the world.

RELIGION:

The Turkish population is 99% Moslem. Turkey is a secular state which guarantees complete freedom of worship to non-Moslems.

ECONOMY:

Tourism: In recent years Turkey has become a major tourist attraction in Europe. With the rapid development of both summer and winter resorts, more and more people from all over the world are able to enjoy the history, culture, and beautiful sites of Turkey. From swimming in the Mediterranean to skiing in Uludag, Turkey has something to offer each tourist.

Agriculture: This plays a very important role in the Turkish economy. The main crops are wheat, rice, cotton, tea, tobacco, hazelnuts, and fruit. Sheep are Turkey's most important livestock, and Turkey is the major European wool and cotton producer.

Southeast Anatolia Project (GAP): GAP is a multipurpose, integrated, development project comprising dams, hydroelectric power plants, and irrigation facilities to be built on the Firat (Euphrates) and Dicle (Tigris) rivers. It will affect agriculture, transportation, education, tourism, health and other sectors. Included in the project is the Atatürk Dam which will be the fourth largest in the world.

Natural Resources: The principal minerals extracted are coal, chrome (an important export), iron, copper, bauxite, and sulphur.

Industry: Industry is developing rapidly and is directed mainly towards the processing of agricultural products, metallurgy, textiles, and the manufacture of automobiles and agricultural machinery.

POLITICAL STRUCTURE:

The Turkish Republic is a parliamentary democracy. Turkey is a founding member of OECD; a member of NATO and the Council of Europe; and an associate member of the EEC.

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INTRODUCTION FOR TEACHERS

This resource guide has been designed to provide background and source material about the Turks for secondary school teachers and students. This handbook, however, differs from traditional curriculum guides because it has been designed to allow students the opportunity to study a culture from an interdisciplinary perspective. Our belief is that learning is more meaningful if it is not compartmentalized into separate subjects. The lessons and readings are labelled as social studies, literature and art simply for the sake of identification; ideally, several teachers will work together as a team and will make decisions about who is responsible for each lesson. After much discussion between and among teachers, scholars and writers, we decided to focus on six compelling questions. Each chapter views a single question from multiple perspectives.

Fundamental to this handbook is the belief that there is no substitute for a knowledgeable teacher. Therefore, in addition to the suggested activities, we have also included scholarly background readings and notes for teachers. These essays may also be used, in whole or in part, for enrichment activities with students.

The strategies used in presenting these materials will, of course, be selected by the individual teacher who best knows the abilities of a class. We know that every student and teacher brings a teaching or learning style preference into the classroom. Therefore, we have tried, whenever possible, to encourage active learning through the use of a wide variety of cooperative and collaborative learning techniques, role plays and simulations. Experience has shown us that even the most skilled teacher is always willing to learn a new "trick" to engage students.

It is not the intent of this guide to present a political, cultural or literary history of the Turks. It would take many volumes to begin even the most cursory examination of their rich and enduring heritage. Rather, the intent of this handbook is to encourage American teachers to focus more on the contributions and pivotal role of the Turks throughout history by providing authentic and accurate source material.

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Overview

WHO ARE THE TURKS?

The simplest questions can be the most difficult to answer. The Turks are obviously a people separate from other peoples, but a people can be defined in many ways -- language, religion, cultural traits, citizenship, loyalty to a ruling house or many other feelings of kinship. The Turks of today are citizens of the Turkish Republic. The name Turk is also used to describe the people in Turkey who share the distinctive Turkish culture, especially the Turkish language, which all Turkish citizens do not share, no more than all Americans speak English. Or a Turk can also mean a member of the great linguistic and cultural family of the Turks, a family that stretches from China to Europe, bound together by language and history. The best way to define the Turks may be to consider which people make up the Turks of Turkey and how they defined themselves politically, first as subjects of the Ottoman Empire, then as citizens of the Turkish Republic.

The original speakers of the Turkish language lived in Central Asia. They roamed as nomads over a vast region that today lies in Siberia, Western China, and Kazakhstan and other ex-Republics of the U.S.S.R. They were known at an early time to both the Chinese and the Middle Eastern Persians and Arabs, but they first appeared in the Middle East in large numbers, as nomadic soldiers, in the tenth century. Finding the Middle East more pleasant than the cold steppes of Central Asia, they remained.

The Turks had converted to Islam while in Central Asia. Although some of the Turks in history had been Christians and Jews, Islam became the religion of the vast majority and remains so today.

The Turkish nomads expanded westward under the leadership of the Seljuk family of sultans.[1] The Seljuks quickly took Iran and Iraq, capturing Baghdad, the capital of the old Abbasid Empire, in 1055. Their forces were unlike what is ordinarily thought of as an army. The first Seljuk troops were nomads who brought all their lives with them -- families, dwellings (tents), animals and belongings. They were at home wherever the pastures were good for their sheep. Relatively soon after their arrival so many Turks had come that the region to the southwest of the Caspian Sea, Azerbaijan, was Turkish. Large groups of Turks were also spread over other regions of Iran and Iraq.

The nomads did not stop once Iran and Iraq were conquered. They were soon raiding into the Byzantine Empire, which lay to the west of Iran, in Anatolia. In 1071, the Byzantine defeat to the Seljuks in a great battle at Manzikert opened Anatolia to Turkish settlement. Over the next two hundred years the nomads kept moving into Anatolia in great numbers. Although the Turks themselves did not use the term, Anatolia had become Turkey. Many other peoples remained there. Greeks, Kurds, Armenians, and others shared the land, and many of them adopted the Turkish language, converted to Islam (forced conversion was almost unknown), and became Turks themselves. Because the Turks had no concept of "race" that would exclude anyone, they accepted those who wished to be Turks as Turks. The Turkish people were thus made up of the descendants of the Turks of Central Asia and those who had become Turks.

Nineteenth and early twentieth century refugees added to the numbers of Turks in Anatolia. In the time of the Ottoman Empire, Turkish population had spread throughout the Balkans. The descendants of these Turks lived for five hundred years in the areas that are today Bulgaria, Greece and other countries of Southeastern Europe. Large numbers of these Turks were either killed or exiled when the countries rebelled against the Ottoman Empire and became independent. Russian invasions of the Ottoman Balkans and the creation of new Balkan states resulted in the expulsion of more than a million Turks. The exiles eventually settled in Anatolia and Eastern Thrace.

The Russians were also responsible for the immigration of more than two million Turks and other Muslims from the Crimea and the Caucasus Region. Both regions were overwhelmingly Muslim in population.

The Crimean Tatars were Turkish-speakers who had lived in the Crimea for centuries. The Caucasians, primarily the peoples known as Circassians, Abkhazians, and Laz, were not Turks, but were Muslim peoples who had lived on their lands since the beginning of history. All the groups were forced to flee their homelands by Russian armies or laws. They too came to what today is the Turkish Republic.

From 1800 to the 1920s more than three million refugees came to what today is Turkey. Many of the immigrants were already Turks in culture and language. Others, such as the Circassians and Abkhazians, kept many of their ethnic traditions, but became Turkish in language and loyalty. The ethnic Turks of modern Turkey thus came from Central Asia many centuries ago. A number are also descendants of peoples whose ancestors were Hittites, Phrygians, or other early peoples of Anatolia. Others descend from the peoples exiled from their homes by Russians and others taken in by the Turks of Turkey.

Peoples are often defined by the unique states to which they belong. This is especially true of the Turks, who were tied to one of the greatest empires of history, then to one of the first successful "developing" countries of the modern world.

Partly because the poetry, art, and other aspects of the Turkish character are little known to the West, Europeans and Americans have usually thought of Turks as soldiers and administrators. While there is much more than this to the Turks, it is true that Turks rank among history's great empire-builders and rulers. Under the Ottomans they conquered vast territories in the Balkans and the Middle East and ruled for six hundred years. The Ottoman Empire was founded at the end of the thirteenth century by a Turkish military leader, Osman, and his son Orhan. They and their successors conquered in Europe, Asia, and Africa. One sultan, Selim I, took all of what today is Egypt, Jordan, Israel, and Lebanon in one campaign. His son, Süleyman the Magnificent, expanded the empire by taking Iraq and Hungary. When Süleyman died in 1566 the Ottoman Empire stretched from the borders of Poland in the North to Yemen in the South and from near Venice in the West to Iran in the East. For centuries, the Ottoman Empire was the primary homeland of the Turks.

The Ottoman Turkish administrative genius lay in retaining and governing what they had conquered. The survival of any government for six centuries is in itself a testimony to greatness. The Turks proved to be adaptable to new circumstances. They managed to turn their system from a nomadic state whose members were more naturally wanderers than statesmen to a settled empire with laws, land registers, taxation systems, and economic might. Their system was not without troubles, but revolts and sometimes poor politicians could not bring it down. The state was based on tolerance of differences among its subjects. Christians and Jews were allowed to keep their religious practices and their means of gaining a livelihood. This was good for the Ottomans, because satisfied subjects did not rebel. It was also good for the subjects.

Tolerance and administrative ability were not enough for the Empire to last forever. In the 1600s and 1700s the Ottoman central government weakened just as European power immensely increased. The Europeans were translating the benefits of the Renaissance, the Scientific Revolution, and the discovery of the Americas into military and economic advantage. Europeans began to dismantle the Empire , taking Ottoman lands for themselves, causing the great exile of Turks and other Muslims mentioned above. Ethnic and religious groups, such as the Bulgarians and Greeks, became affected by European ideas of nationalism. In the nineteenth century they revolted and created their own nation states, once again expelling many of the Turks who lived within their new borders.

As the Ottoman Empire compressed, the Turks also began to develop a national consciousness. Driven into Anatolia, the Turkish exiles and the Turks of Anatolia began a slow process of thinking of themselves not only as a religious group, Muslim, or the mainstay of an empire, Ottoman, but as the Turkish People. Turkish philosophers and politicians called upon the Turks to think of themselves as a nation.

The ultimate push toward Turkish nationhood came after World War I. Following Ottoman defeat in the war, the Arab and Muslim provinces had been stripped from the Empire. Anatolia, Istanbul, and a small portion of Europe were all that was left to the Turks. Then, in 1919, Anatolia was also invaded. Aided by Britain, France, and Italy, the Greek army landed and took control of Western Anatolia and Eastern Thrace. The European Allies took Istanbul themselves. Many Turks already had been driven from both Europe and Asia into Anatolia, and Anatolia seemed about to be lost also. Drawing on their old military skills, the Turks organized to save what remained. They rallied under the leadership of General Mustafa Kemal, defeated the Greeks, and created a new state, the Turkish Republic, in Anatolia and Eastern Thrace.

The identity of the modern Turks was forged in the Turkish Republic under the tutelage of Mustafa Kemal, who became the first president of the Republic. Once again the Turks proved adaptable to change.

Mustafa Kemal devised political, economic, and social reforms that would bring Turkey into the modern world. Radical change was legislated covering most facets of life. Soon after the founding of the Republic, Turkey became a secular state. Islam remained the religion of most of the people, but the state was not religious. Other changes followed quickly: The veil and the fez were banned and Western styles of clothing appeared. Women were given the vote and elected to parliament. The Turkish language began to be written in Western characters, not the Arabic letters used previously. Laws were based on Western legal codes. Schools followed Western models. In short, Turkey became rapidly Westernized under Mustafa Kemal. As a symbol of change, Mustafa Kemal's government required all Turks to change the habits of centuries and adopt family names, as in the West. Mustafa Kemal himself took Atatürk ("Father Turk") as his surname. An entire culture began to be altered. Nevertheless, study of the history and traditions of the Central Asian Turkish ancestors of the Turks of Turkey was stressed, as well.

Why follow the ways of Europe and America? Atatürk and the Turkish reformers felt that Western ways could not be adopted piecemeal. They believed that copying the industries and economies of the West was not possible unless one also accepted Western schools, business practices, and social customs. It was the whole of the Western culture that allowed Europe to develop economically, Atatürk felt, and he wanted his country to develop, so the country had to Westernize. Accepting the ways of the West meant accepting democracy. Atatürk kept authority in his own hands, but he deliberately schooled the people in the forms and ideas of a democratic society. In the 1950s the Turks created a real democracy which, despite some obstacles, continues to this day.

Westernization is another facet of the Turkish makeup. While some Turks would prefer to go back to old ways, the country as a whole has been committed since the time of Atatürk in the model of the West. Turkey has been a full member of NATO since 1952 and an ally of Europe and America in the Gulf War with Iraq.

Who are the Turks? They are the descendants of the nomads from Central Asia and the refugees from the Balkans and the Caucasus, brought together in the Turkish Republic. Most of the Turks are Muslims, following the prayers of Islam in the mosque, but living in a secular state. They are also the inheritors of the governmental traditions of the Ottoman Empire and the democracy of Atatürk and the West.

The citizens of today's Turkey do not come from one ethnic group, no more than do the citizens of the United States. As in the United States, the ancestors of today's Turkish citizens come from many different places and many different cultures. The majority are ethnically Turkish. That is, they speak Turkish at home and feel themselves to be a part of the great ethnic tradition that goes back to Central Asia. Some others are "Turks by adoption." They speak Turkish as their first language, but their ancestors came to Turkey, primarily in the nineteenth century, speaking other languages. Others are Turkish citizens but do not speak Turkish at home. This too is similar to the United States.

Of those who are Turks by adoption, the majority are the descendants of refugees from the Caucasus and the Balkans. The refugees were driven from their homes by Russian and Balkan armies and settled in what today is Turkey. Peoples such as the Circassians and the Laz have kept some of the folk traditions from their old homeland. However, they seldom speak the old languages. They have become part of the Turkish "melting pot."

The largest concentration group of non-Turkish speakers, the Kurds, is centered in Southeastern Anatolia. Other Kurdish-speakers live in Iraq, Iran, and other parts of what was the Soviet Union. Many Kurds now also live in cities all over Turkey, integrated into the general society. Groups of Arabic speakers live in provinces that border Syria. Of late, large groups of Persians have come to Turkey, refugees from the regime in Iran. There are also numerous smaller groups who have come from all over Europe and Asia.

The Jews in Turkey are both distinct and integrated. Today, their primary language is Turkish, but they have a separate language, Judeo-Espanol, which is also used. Most of the Turkish Jews are descended from those who were expelled from Spain in 1492. Although they are economically and politically completely integrated into Turkish life, the Turkish Jews retain a strong sense of ethnic and religious identity.

By no means do all the ethnic Turks originally come from Anatolia and Eastern Thrace, the area of modern Turkey. The ancestors of many, more than two million, were exiles from the Balkans and what today is the Armenian Republic. Other Turks were forced out by the Soviets in the 1950s. Still others came in large numbers in the 1980s when the Bulgarian State first discriminated against them, then allowed them to emigrate to Turkey.

All of these groups make up the citizenry of the Turkish Republic.

MODERNIZATION OF TURKEY

The Ottoman Empire and Modern Turkey had the bad luck to begin modernization in the worst days of European Imperialism. In the nineteenth and twentieth centuries, all over the world Europeans were taking the lands of others. Modern techniques of warfare allowed the British, French, Germans, Austrians and Russians to create great empires. Few lands in Asia or Africa remained independent -- Japan, Liberia, Thailand, Turkey and a few regions too remote for European power to reach. The success of Turkey in remaining its own master is not often appreciated. Nevertheless, Turkey was a success, because it survived.

Because it slowly lost the majority of its territory, the Ottoman Empire was known as the "Sick Man of Europe." The image was sadly accurate. Compared to Britain, France or Russia, the Ottomans were militarily weak. Without European education, European industry, or powerful European armies, the Ottomans were at a great disadvantage. They were forced to fight losing wars in defence of their empire. While they tried to copy Europe and reform their system, the Ottomans were buffeted by attacks from powerful neighbors, especially Russia. As they tried to reform, the revenues they needed to pay for modernizing were committed instead to hopeless defense. Russian armies detached Rumania and Bulgaria from the Empire. Britain took Cyprus and Egypt, Austria took Bosnia. Eventually Britain and France divided the Ottoman Arab lands between them. The worst calamity was the exodus of millions of Turks and other Muslims from the conquered lands into what remained the Ottoman Empire.

The Ottoman losses demanded enormous expenditures. Just as the Ottoman reform had begun to revivify their lands in Europe those lands were seized by others. Great sums were spent in modernizing regions, then more spent to defend them -- all lost. The millions of refugees had to be housed, and they became a disruptive element when Ottoman poverty meant that the refugees could not be settled quickly. The Ottomans were forced to borrow at ruinous rates both to modernize and to defend themselves, until even the interest could not be paid.

The Ottomans were indeed sick, but they were not allowed to cure themselves. Instead, those around them did what they could to insure that the illness resulted in death. Like other countries, the Ottoman Turks ultimately could not stand against the forces of imperialism. This is in no way exceptional. The remarkable fact is not that the Ottomans lost land to European imperialists. How many non-European countries did not lose land? How many survived at all? No, the remarkable fact was that the Ottomans held on so well. Ottoman loses to more powerful Europeans began at the end of the seventeenth century and went on for more than 200 years. Despite their military inferiority, the Ottomans survived European imperialism for more years than the United States has so far existed. The Ottoman Empire did finally succumb in World War I. Yet even at its end the empire held on amazingly well. Fighting against the English, the French and the Russians, the Ottomans lasted through almost four years of war. And after those four years the Turks regrouped to retain their independence.

At the end of World War I, the victorious Allies decided on brutal treatment for their late enemies, reserving the worst punishment for the Turks. The Ottoman Empire was to be divided with little land left for the Turks. The Allies promoted an Armenian takeover in Eastern Anatolia and a Greek takeover in Western Anatolia, in lands that were overwhelmingly Turkish in population. Allied warships landed troops and supplies for their surrogates. Istanbul, the Ottoman capital, was seized by the Allies themselves. The Turks were to be left only a small region in Central and Northern Anatolia, far too small for the Turkish population.

Where would the Turks go? Millions of Turks and other Muslims had been driven into Anatolia from the Balkans, the Crimea, and the Caucasus Region in the past 100 years. Now it was all too possible that the Turkish presence in Anatolia, land that had been theirs for 800 years, would be all but eradicated. No shelter remained.

Faced with imminent destruction, the Turks fought desperately. Led by General Mustafa Kemal (later Kemal Atatürk), they amazed the Europeans by defeating first the Armenians in the East, then the Greeks in the West. Even the Europeans, who would have been forced to fight a major war to enforce their plans for the Turks, capitulated and evacuated Istanbul. The Turkish Republic was born.

The Turks triumphed by finding a national identity. Under the Ottoman Empire, a sense of national identity had been discouraged. Turks were taught to see themselves as Muslims or Ottomans or subjects of the sultan, but not as Turks. Other Ottoman subjects -- the Bulgarians, Greeks, Rumanians, Armenians, and others -- adopted European nationalism and began to see themselves as "peoples" who should have their own countries, but it took disaster before the Turks saw themselves as members of a Turkish nation.

The result was amazing. After World War I the Turks literally had all the real power of Europe against them. Power was in the hands of the Allies who had won the war, and the Allies had decided to end the rule of the Turks. Those who the Turks could turn to for help were few. Moreover, the Turks had not organized themselves outside the Ottoman system for more than 500 years. The Ottoman government was prostrate before the Allies. Anyone estimating the chances of a disorganizing people standing against the greatest powers of the world and winning would have come up with very poor odds. Yet the Turks won, and survived.

The Turkish success did not end with victory in war. Once again led by Mustafa Kemal, they proceeded to renew their country internally. In a space of twenty years Turkey was turned from an empire into a republic with new laws and a new philosophy of government. Education was reformed along Western models. Rights were guaranteed for women, who began to vote and were elected to parliament. Even the clothes on the Turkish backs were changed , from fezes and veils to an approximation of European clothing. A whole society was being rapidly transformed. Many of the old ways, but very few cultures have been able to reform and modernize so quickly and so well.

The extraordinary fact of modern Turkish history is that the Turks managed to endure as a nation in their own state when so many others were falling under the imperial grasp of Europe. It is extraordinary that the Turks could survive militarily against all odds. It is also extraordinary that the Turks could modernize their society and economy along European lines if they were to keep their independence from the European powers. Despite the efforts of his neighbors, the Sick Man recovered and lives on.

TURKISH TOLERATION

One of the most noteworthy attributes of Ottoman Turkish rule was Ottoman toleration of different religious beliefs. The Turks of the Ottoman Empire were Muslims, but they did not force their religions on others. Christians and Jews in the Empire prayed in their own churches or synagogues, taught their religion in their own schools and seminaries, and went about their business, sometimes amassing great fortunes. At that time, Ottoman toleration was unique.

The tradition of Turkish tolerance came from both religious belief and practicality.

Turks were Muslims and were tolerant of other religions because of that. From its beginnings Islam had accepted the existence of other monotheistic religions. Jews and Christians had lived in lands ruled by Islam since the time of the prophet Muhammad. Certain rules had evolved to order the relations between Muslim and non-Muslim: Islam was to be dominant; rulers were to be Muslim. Muslims were not allowed to convert to other religions, nor could non-Muslims attempt to convert Muslims. Non-Muslims were to wear distinctive clothing. In various places at various times non-Muslims were also restricted in certain ways. Perhaps the most important of the special regulations was the demand that Christians and Jews pay a special tax, the *jizya*, that was not paid by Muslims. This tax was paid by adult Christians and Jews who lived in Islamic states. By common belief, it was based on an agreement forged between Christians and Muslims in the first days of Muslim conquest. In return for tolerance of religious practice and the protection of the Islamic state, the non-muslims agreed to pay the tax and to accept the restrictions on their clothing, etc.

For those Christians who believed, as did the Muslims, that their own religious group should always be in control, the pact of toleration between Muslims and Christians was a disaster. However, for many Christians and for the Jews, the acceptance of Muslim rule was a real benefit. The Byzantine leaders who had ruled much of the Middle East before the Arab conquest often persecuted those Christians they considered not to be Orthodox in belief. To the Muslims, all the sects were simply Christians, all bound by the same laws, and none subject to persecution. Jewish life was to flourish in many lands.

In practical terms, the extra tax paid by non-Muslims can be viewed as a military exemption tax. Non-Muslim males did not pay an extra tax, but they also remained on their farms or at businesses when the Muslims went off to war. For many, this would not have been a disadvantage.

As Muslims, the Ottoman sultans and Turkish generals kept to the laws of Islam regarding non-Muslims.[2] When the Ottoman Empire was founded in the early fourteenth century Islamic tolerance had already lived for six hundred years. The Ottomans continued and built upon that tradition.

Ottoman tolerance was based on cleverness as well as on good will. It was in the interest of the Turkish Muslims to be tolerant of other religions. The Ottoman conquerors came upon a vast area where the population was primarily Christian, especially in the Balkans. To these people, religion was the most important element of personal identification. Kings and emperors came and went, borders changed, but Christianity remained. The government was the property of rulers, often leaders who taxed the villagers into poverty and whom the people did not particularly like. But religion was the property of the people and of God. By allowing Christians and Jews to practice their religions, the Ottoman Turks defended against the most likely case of revolt. Farmers were unlikely to revolt in favor of a king they did not care about, but they would readily revolt in defense of their religion. On the other hand, the Ottomans rightly assumed, if religion were secure and taxes were not too high, people would be satisfied with their situations.

For the Ottomans, religious tolerance became a sound basis for government. In almost all Christian states until modern times only one form of religion was accepted. This was obviously not true in the Ottoman domains. There are many forms of Christianity that flourished.[3] By the nineteenth century, when Christian sects had proliferated, Istanbul held churches for Bulgarian Orthodox, Greek Orthodox, Greek Catholic, Armenian Apostolic, Armenian Catholic, Roman Catholic Assyrian Chaldean, Anglican, Congregational, and other Christians, as well as synagogues for both Sephardic and Ashkenazi Jews. In earlier times there were three dominant non-Muslim religious groups -- Greek Orthodox, Armenian Apostolic, and Sephardic Jews.

The members of each of the religions preferred to associate with members of their own group. The Ottomans organized governmental life around divisions. Each religious community (*millet*) kept its own courts, schools, and welfare system. Members of the millet even built roads, water fountains, and communal buildings for their own neighborhoods. The members of millets were pleased to have these functions in their own hands and the Ottoman government was relieved of the necessity of providing them themselves. Had the central government provided for these schools, welfare establishments, courts, etc. of the millets, taxes would have had to be raised and the members of the millets would have been restive at the costs and at the loss of communal control over their own lives. It was a good system for all.

Ottoman religious toleration was not perfect. The Ottoman Empire was definitely a Muslim state and gave preference to Muslims in many parts of government. Only in the last decades of the Empire were non-Muslims allowed to gain high office.[4] Muslims undoubtedly felt more a part of the state than did Christians. Just as the king of England had to be an Anglican Christian or the king of Germany a Lutheran Christian, the sultan of the Ottoman Empire had to be a Sunni Muslim. Official toleration did not mean that prejudices disappeared among Ottoman Muslims, Jews , or Christians. Muslims were undoubtedly the first subjects in the Empire, with greater rights and responsibilities than non-Muslims. Ottoman toleration was not Ottoman equality.

Why, if it was imperfect, was Ottoman religious toleration so noteworthy? Historical comparisons can be made to ideals. Compared to an ideal of a democratic government of complete equality for all citizens, the Ottoman Empire was deficient. Comparisons can also be made to modern times. Compared to today's governments in Western Europe or North America, religious toleration in the Ottoman Empire was also deficient. Such comparisons help us evaluate history, but they are surely not fair criteria to use to praise or damn peoples of other times. To truly evaluate the Ottomans they must be compared to others who lived in their own time. It is in that comparison that Ottoman toleration is shown to be exceptional and laudable as it was. Ottoman toleration was not so notable because it was perfect. It was notable because it was so much better than what existed elsewhere.

The benefits of Ottoman rule are seen when one compares Ottoman practice with what was occurring in Europe at the time. In Europe only one religion was tolerated and conversion, exile or death was the rule for those who dissented. An example was Spain which, when conquered by Christian rulers, expelled the Muslims and Jews who had lived there for centuries. The Ottomans took them in. While Jews lived through ages of *pogroms* in Europe they lived in peace among the Turkish Muslims. In their time, the tolerance of the Ottomans was remarkable.

The practicality of Ottoman toleration was also remarkable. The system of the millets was pragmatic and useful, as well as moral. Yet it was exceptional that any government of the time would so set aside its prejudices to benefit the country. No Western government would have accepted the millet system and left so many ordinary functions of government out of its own control. Imagine a Western government in, for example, the fifteenth century that allowed non-Christians to run their own schools, to leave money to their children according to their own laws (not those of the state), to collect taxes to support welfare for its own group, to organize and police its own neighborhoods, to punish transgressors according to its own laws in its own courts. In fact, imagine a European government that allowed non-Christians to live in peace at all. The reality is reflected in the well known fate of the Jews in Europe. One cannot speak of the status of Muslims in much of Europe, because they were expelled when Christians took power. The ultimate intolerance for Muslims of Sicily, Spain or Portugal was exile from their homes and confiscation of their lands. The Ottomans were exceptional in realizing that a diverse group of peoples could actually assist their Empire. Upon hearing that the Spanish king was forcing out Jews, Sultan Beyazid II, who welcomed the Jews to the Ottoman Empire, is reported to have said that if the Spanish king was mad enough to exile the most industrious of his subjects, the Ottomans would be glad to take advantage of his madness.

The success of Ottoman tolerance can most easily be seen in the fact that large Christian and Jewish communities existed in the Ottoman lands until the end of the Empire. Then it was European intervention and European-style nationalism, not internal failure of the system, that destroyed the centuries-long peace between religions that had characterized the Ottoman system.

WOMEN IN CONTEMPORARY TURKEY

In the nineteenth century the Ottoman government began to adopt the ways of the West. Ottoman reformers realized that if the Ottoman Empire kept its traditional system the Empire would eventually be defeated and swallowed up by the Europeans. At first, the Ottomans tried to copy only European technology and technical education. They were interested in building their economy and national strength, not in becoming like the Europeans. It soon became evident that technology alone was not enough. European strength was based on more than the presence of factories. European factories depended on European colleges for ideas. The colleges depended on the secondary and elementary schools. An economically developed nation had to be literate and dedicated to scientific knowledge. Therefore, the Ottomans began to build schools like the European schools, even sending students to Europe to study. Students in the upper schools were taught European languages.

However, European-style education was not enough. The economy improved, but the Empire still lagged far behind Europe. The relative weakness of the Ottomans ultimately meant that the Empire was defeated and dismembered in World War I. Before the war, Turkish reformers had begun to believe that the real basis of European economic superiority lay in European culture. What was needed was a whole nation dedicated to new ways, not just an educated elite that understood European technology. The reformers began to suggest political and social reform, the beginning of the path to democracy. The disaster of World War I convinced the Turks that such changes had to be made.

Under the leadership of Mustafa Kemal Atatürk, the Turks began a policy of radical Westernization and Modernization. Atatürk was a war hero whose leadership had saved Turkish independence and who had become president of the new Turkish Republic. Now he used his prestige to effect change. Schools were built all over the Republic. They taught a modified European curriculum. Laws of countries such as Italy and Switzerland were substituted for the Ottoman laws. "Peoples Houses" were set up to teach adults to read and to understand new ways. Atatürk's government even changed the clothes Turks wore, discouraging the veil for women and outlawing traditional headgear for men. Most important, a start was made on transforming the political culture of the Turks. People's Houses and schools taught the principle of equality of all citizens in place of the idea that a ruling class deserved to rule. While he lived, Atatürk kept power firmly in his own hands, but he planned and prepared for democracy.

Like all such changes, Atatürk's reforms sometimes went slowly. Many times they were frustrated by the natural human desire to keep what is familiar and avoid change. Nevertheless, the reforms bore fruit. After World War II the Turkish Republic became a true democracy, with different parties contesting elections. Economic reform went more slowly, but in the 1950s and 1960s Turkey began to advance rapidly in that area, as well. Neither politics nor the economy always went smoothly. The army intervened when officers believed that politicians were deviating from Atatürk's path of reform. In the 1970s, civil unrest between leftists and rightists, and high inflation caused a stagnant economy. The 1980s saw a major change, however, and Turkey had the highest rate of economic growth of any country in the Middle East, North Africa, or Central Asia, despite the fact that it had little oil.

Perhaps, the best example of the changes in Turkish society is the status of women. Women's participation in society, politics, and the economy is a key indicator of success in development. Women's freedom is also one of the most difficult aims to achieve. The place of women in Middle Eastern societies had developed long before the Turks arrived from Central Asia. It was based on the need to protect women and children in dangerous times. The survival of the family depended on the tradition of men going off to war (and its corollary, politics) and women maintaining the family. It was a system that worked, but it was attuned neither to the needs of a modern society nor to the equality that is a necessary part of democracy.

From an early date the ideology of the Turkish Republic was committed to equality. Overcoming social and religious obstacles, polygamy was abolished in 1925. Laws were amended to offer women equal rights of divorce and inheritance, which they had not held under Islamic Law. Women voted in municipal elections in 1934. In the latter year women were also elected as deputies in the Parliament. The scope of this achievement is indicated by the fact that in the United States the 19th amendment recognizing women's right to vote was only ratified in 1920. Since 1934 women in Turkey have been politicians and members of Parliament and cabinet members since 1971.

On the law books, women in Turkey have been equal for more than half a century. However, reality has not always matched the law. Turkey is not the only country to find women's equality a difficult goal to attain, Tradition dies hard, especially in the rural areas of Turkey, where women usually fill more traditional roles. In the work world, women have done best in professions, as is the case in Europe and the United States. They are commonly physicians and university professors. On the other hand, in commerce and industry women find it easier to enter the work force than to rise to the top. In the home, the majority of house work is still done by wives and daughters. Yet a great number of educated women actively oppose this situation. In general, improvements in the Turkish economy have been matched by improvements in the status of women.

All of this has left great variance among women's lives in modern Turkey. The life of a typical village woman is different than that of a middle class woman in the cities. The daughters of many urban families dress in clothes that might be seen in Paris, Rome, or London. Some families have followed an Islamic revival (most have not) and women in these families are relatively secluded. Economic need has forced women to work outside the home when they and their spouses would rather they did not. Some politically active women call for a return to traditional values. Although Turkish society is generally more conservative than Western European or American society, descriptions of women's position and women's problems are remarkably similar.

The depictions of individual women in ***Chapter 5*** are intended to offer a picture of varying lifestyles of Turkish women. They are not necessarily typical, because they have been chosen to represent different types of lifestyles lived by women in Turkey (and the average life style is not necessarily the most interesting).

CONCLUSION

The Turks are best known as Allies of the United States. They have been partners in NATO, fought alongside Americans in Korea, and were allied with America in the Gulf War. While this is important, it represents little of the history and life of the Turks. There is much more to the Turks than their friendship with America.

The greatest success of the Turks, their history as administrators, has been little appreciated in the West. For six hundred years the Ottoman Empire ruled successfully over a great land, an imperial record that can stand with that of Romans. The Ottomans created an empire of unique toleration, where many peoples and religions kept their own traditions at a time when religious persecution was the rule elsewhere. It was an empire of laws, held together by rules as much as by the personality of the sultan. It is no accident that the great sultan Süleyman, known to the West as The Magnificent, was known to the Turks as The Lawgiver, a sign of his, and the Empire's true success.

If the achievements of the Turks in politics and law are little known in America, those in the humanities are even less so. Yet Turkish music, art, architecture, and poetry were the crowning glories, coming as they do from a different cultural tradition. The beauty of Turkish poetry may only be fully appreciated in Turkish and Turkish classical music may not perfectly match what is expected by Western ears, but the beauty of Turkish art can easily be seen. The grace of Turkish calligraphy, the colors of Turkish miniature paintings, and the geometric forms of Turkish porcelain tiles are known to be high art by anyone who has seen them. The great mosques of Istanbul, especially Sinan's Süleymaniye Mosque, rival any buildings in the World.

The accomplishments of Modern Turkey have been in a different context. The task of the modern Turks was to create a democratic, independent society. In a time of imperialism, Turkey was one of the few nations to keep its independence, despite great odds against it. Turkey was almost unique outside of Western Europe and North America in its sustained drive to gain democracy. First noted under Mustafa Kemal Atatürk for its campaign to educate and develop its people to live in the modern world, Turkey now is an economic success and a multi-party democracy. It is one of the few countries of its region that have significantly raised itself up economically, without oil revenues to depend on. Much remains to be done, but the success is notable.

Today, Turkey is a bridge between the Middle East and the West, as well as a bridge between the West and the newly freed lands of Central Asia. It is a state whose people are overwhelmingly Muslim, yet also a state that is thoroughly secular in its laws and government. The great tradition of Islam is not forgotten, nor is the tradition of western philosophy, government, and technology.

The success of Turkey is all the more remarkable because, as has been said, "Turkey is in a rough neighborhood." Those who justifiably bring up Turkey's failings must also look to what Turkey might have been -- a dictatorial state like some of its neighbors, a religious state turning its back on the West, like others, or a state that adopted Communism and its economic defeats. The Turkish experiment in democracy has sometimes been interrupted and its economic development has not been perfect. Nonetheless, Turkey has been the envy of those who can only wish their nations had taken the same path.

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Who Are the Turks?

Social Studies

WHO ARE THE TURKS?

SUGGESTED TIME: Two classroom periods.

MATERIALS NEEDED: *Reading:* **Worksheet # 1**
Three Maps and Timeline: **Worksheets # 2 - # 5**

OBJECTIVE: Students will gain an understanding of who the Turkish people are by understanding their place of origin and their migration routes.

KEY CONCEPTS: identity culture

VOCABULARY: nomad migration

BACKGROUND INFORMATION:

See Introductory Essay

NOTES TO THE INSTRUCTOR:

Two techniques which are employed in this lesson -- the use of an **organizer** and the use of **storyboards** -- are useful strategies which help students organize and remember content. Both of these techniques may be employed in a wide variety of lessons.

Aim: How did the Turks westward movement impact on the people they encountered?

Major Idea: Students will gain an understanding of the Turkish people - their place of origin and their migration routes.

Performance Objectives: Students will be able to:
1. Identify and trace the migration routes of the Turkish people.
2. Explain the relationships between the Turks and other established groups in the Middle East.
3. Create a hypothesis as to the results of Ottoman expansion in the Middle East.

Development/Procedures:

- Teacher distributes reading: Origin of the Turks (**Worksheet # 1**)

  - Allow students approximately 15 minutes to read selection and complete exercise.

  - With entire class, create an **organizer** debriefing the reading:

The Nomadic Life of the Turks

Advantages:

Disadvantages:

  - Why did many other people feel the nomadic Turks were both a nuisance and a threat?

  - If you had lived at that time, would you have enjoyed this life? Explain your answer.

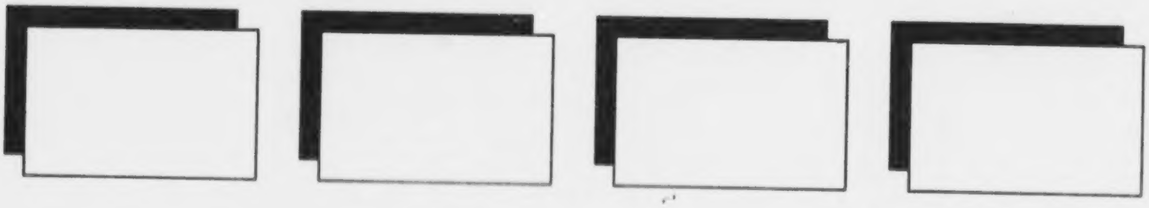
- The change from nomadic life to sedentary life took place over a long period of time.

  Teachers will distribute **Worksheets # 2 - # 5**

  - Based upon all the information presented in the timeline and maps, how did Turkish life change over a period of time?

- Students are arranged in groups of four . Using the timeline and maps, each group will create a **storyboard** of four panels describing what they feel are the four most important events of Turkish westward movement. ***(A storyboard is a visual representation and organizer of students' ideas in pictorial form.)***

  - Place the finished storyboards on the walls. A representative from each group will explain their storyboards to the class.



- Compare the westward migration of the Americans in the 19th century with that of the Turks. Create an **organizer** as shown below:

Nineteenth Century American Westward Migration and Turkish Westward Migration

Similarities	Differences

Application:

We have looked at two westward migration patterns in different countries at different times in history.

- What other examples can we add?
- How does this show us that in many ways the cultural patterns of the Turks were part of a world-wide movement?

Worksheet # 1

Origins of the Turks

In the beginning of their recorded history Turks were nomads. Their original home was in Central Asia, in the vast grassland that spreads north of Afghanistan, the Himalaya Mountains, and China. The steppe grasses of their homeland best supported livestock and the Turks were primarily herdsmen. Because sheep devoured the grass in any one area fairly quickly, the Turks were forced to move from one pasturage to another in order to feed the flocks upon which they depended. Large groups would have quickly over-grazed the land and small groups could not defend themselves, so the earliest Turkish political units were tribes. Although the size of each tribe varied according to its environment and the success of its leadership, none could have been considered large or important.

The Turks were among the major waves of invaders who attacked the Middle East. There was constant tension between the peoples of the steppes and deserts that surrounded the Middle East and the inhabitants of the settled areas. Nomads were viewed as a threat by both rulers and farmers. If they entered the Middle East, they could be expected to turn farm land into grass land to support their flocks. Nomad raids would disrupt trade, damage farming, and generally harm the tax base upon which rulers depended. Nomads themselves did not pay taxes. Therefore, nomad groups periodically succeeded in overwhelming the defenses. The Persians had been an early group of successful invaders, the Muslim Arabs another. After a period of upheaval, the nomads settled down and their rulers became the new guardians of the Middle East against the next group of nomads.

The Arab-Muslims who conquered the Sassanian Persian Empire in the seventh century extended their dominion into the borderlands of Central Asia, across the Oxus River into the region called Transoxania. There they came into contact with the Turks.

Based upon the reading above, complete the following questions:

- Where did the Turks originate?
- According to this reading, the Turks were nomadic people. Define nomadic. Describe the life of nomadic people.
- How did other groups react to the movement of the Turks into their regions? Explain your answer.

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

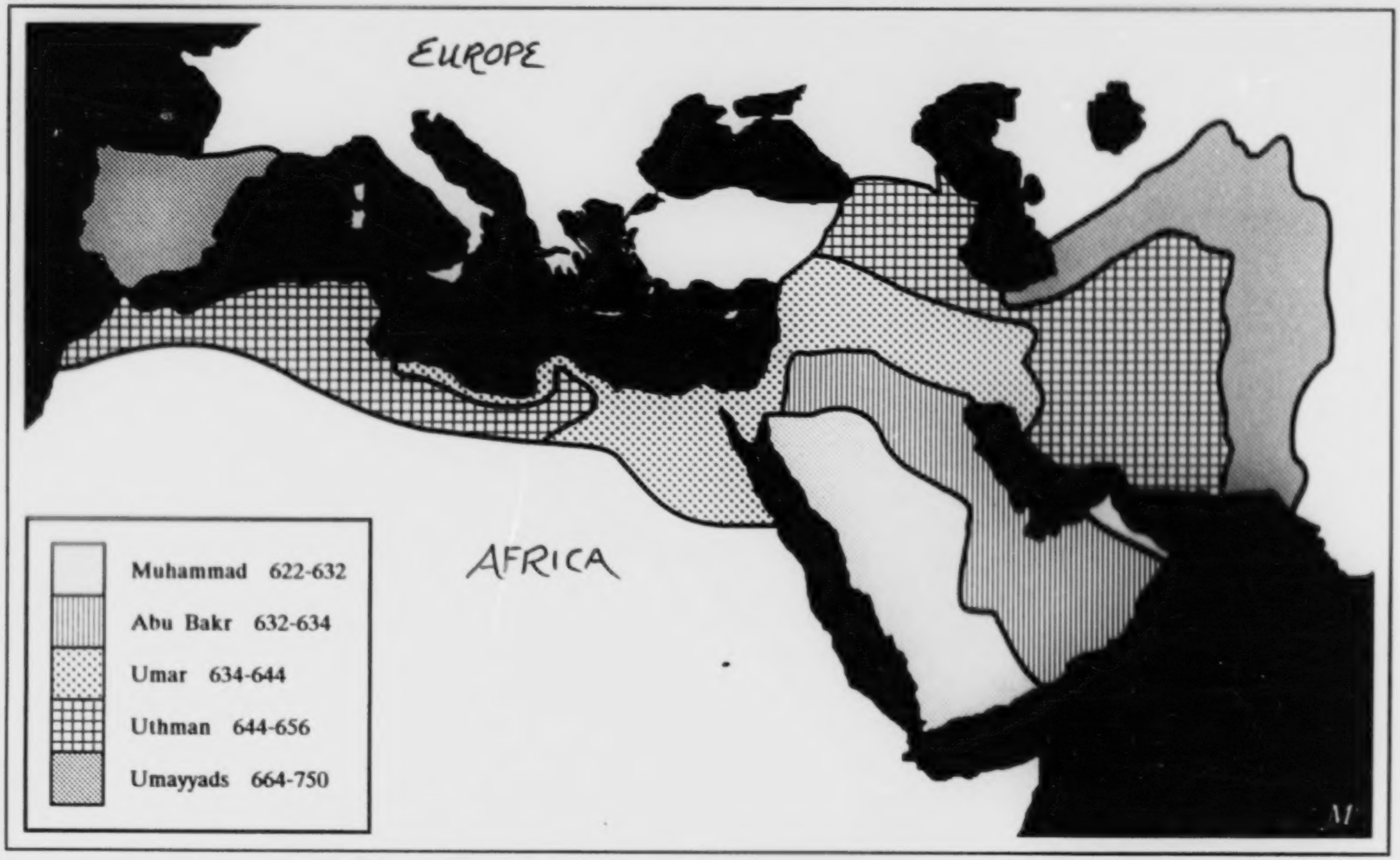
The Ottoman Empire and Turkey

- Seljuks defeat Byzantines at Manzikert *1071*
- Ottomans capture Bursa *1326*
- Ottoman victory at Kosova *1389*
- Tamerlane defeats Ottomans at Ankara *1402*
- Mehmed II captures Constantinople *1453*
- Ottomans accept the Jews expelled by Spain *1492*
- Selim I conquers Syria and Egypt *1516-17*
- Reign of Süleyman the Magnificent *1520-66*
- First Ottoman siege of Vienna fails *1529*
- Sultanate of Murad IV, traditional reformer *1623-40*
- Second Ottoman siege of Vienna fails *1688*
- "Tulip Period" of temporary reforms *1718-30*
- Treaty of Küçük Kaynarca, Crimea lost *1774*
- Failed reforms of Selim III *1789-1807*
- Mehmed Ali's forces defeat the Ottomans *1832+9*
- Beginning of the Tanzimat Era of reform *1839*
- First Ottoman Constitution and Parliament *1876-7*
- War with Russia *1877-78*
- Parliament dissolved, constitution suspended *1878*
- Revolt and return to the Constitution *1908*
- Balkan Wars *1912-13*
- World War I *1914-18*
- Turkish War of Independence *1919-22*
- Turkey declared a Republic *1923*
- Mustafa Kemal (Atatürk) President of Turkey *1923*
- Polygamy forbidden, the fez prohibited *1925*
- Turkey made a secular state *1928*
- The Latin alphabet adopted *1928*
- Women in Turkey gain the vote *1930-34*
- Atatürk dies, İsmet İnönü President *1938*
- Truman Doctrine, U.S. aid to Turkey *1947*
- Multi-party political system *1945*
- Adnan Menderes Prime Minister *1950*
- Turkey joins Allies in Korean War *1950*
- Turkey becomes a full partner in NATO *1952*
- Menderes Government overthrown *1960*
- New Constitution and Government *1961*
- Non-party governments *1971-73*
- New Constitution and Government *1982*

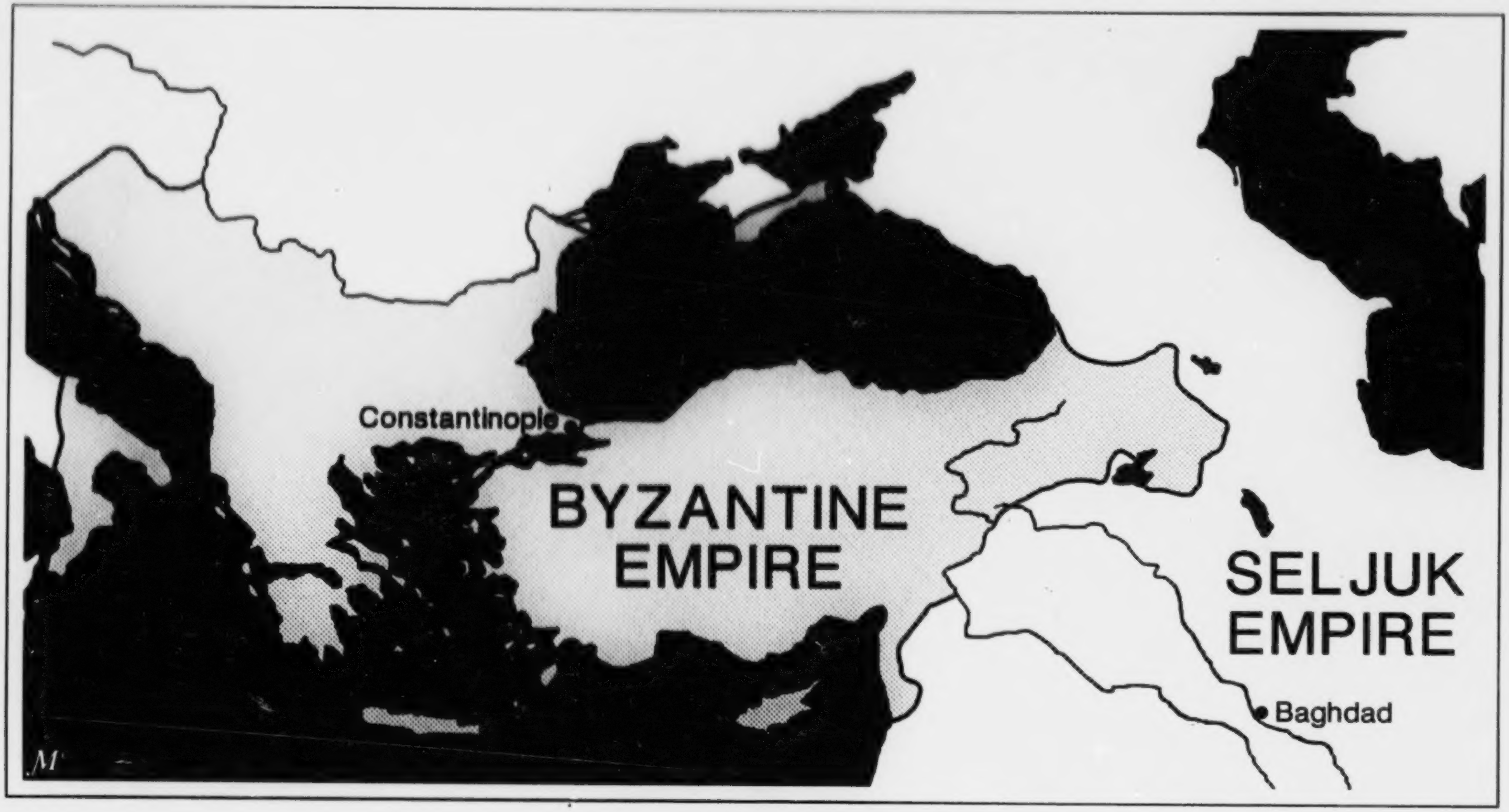
Europe and America

- *1066* The Norman Conquest of England
- *1348-49* The Black Death
- *ca. 1450* Gutenberg invents the printing press
- *1492* Columbus' discovery of the Americas
- *1517* Martin Luther and the 95 *Theses*
- *1619-48* The Thirty Years War
- *1695* Newton's *Mathematical Principles*
- *1751* British conquest of India begins
- *1769* James Watt invents modern steam engine
- *1776* American Revolution
- *1776* Adam Smith's *Wealth of Nations*
- *1789* French Revolution
- *1830* French occupation of North Africa begins
- *1848* Marx and Engels' *Communist Manifesto*
- *1861-65* The American Civil War
- *1878* The Congress of Berlin
- *1914-18* World War I
- *1919-21* Irish Revolution against Britain
- *1926* Stalin takes control of the U.S.S.R.
- *1929* Great Depression begins
- *1933* Hitler takes power in Germany
- *1939-45* World War II
- *1948* The Berlin blockade and air lift, the "cold war"
- *1950* NATO founded
- *1956* War: Egypt vs. Britain, France, and Israel
- *1967* Arab-Israeli War
- *1973* War: Israel vs. Egypt and Syria

Worksheet # 3


EUROPE
AFRICA
Muhammad 622-632
Abu Bakr 632-634
Umar 634-644
Uthman 644-656
Umayyads 664-750

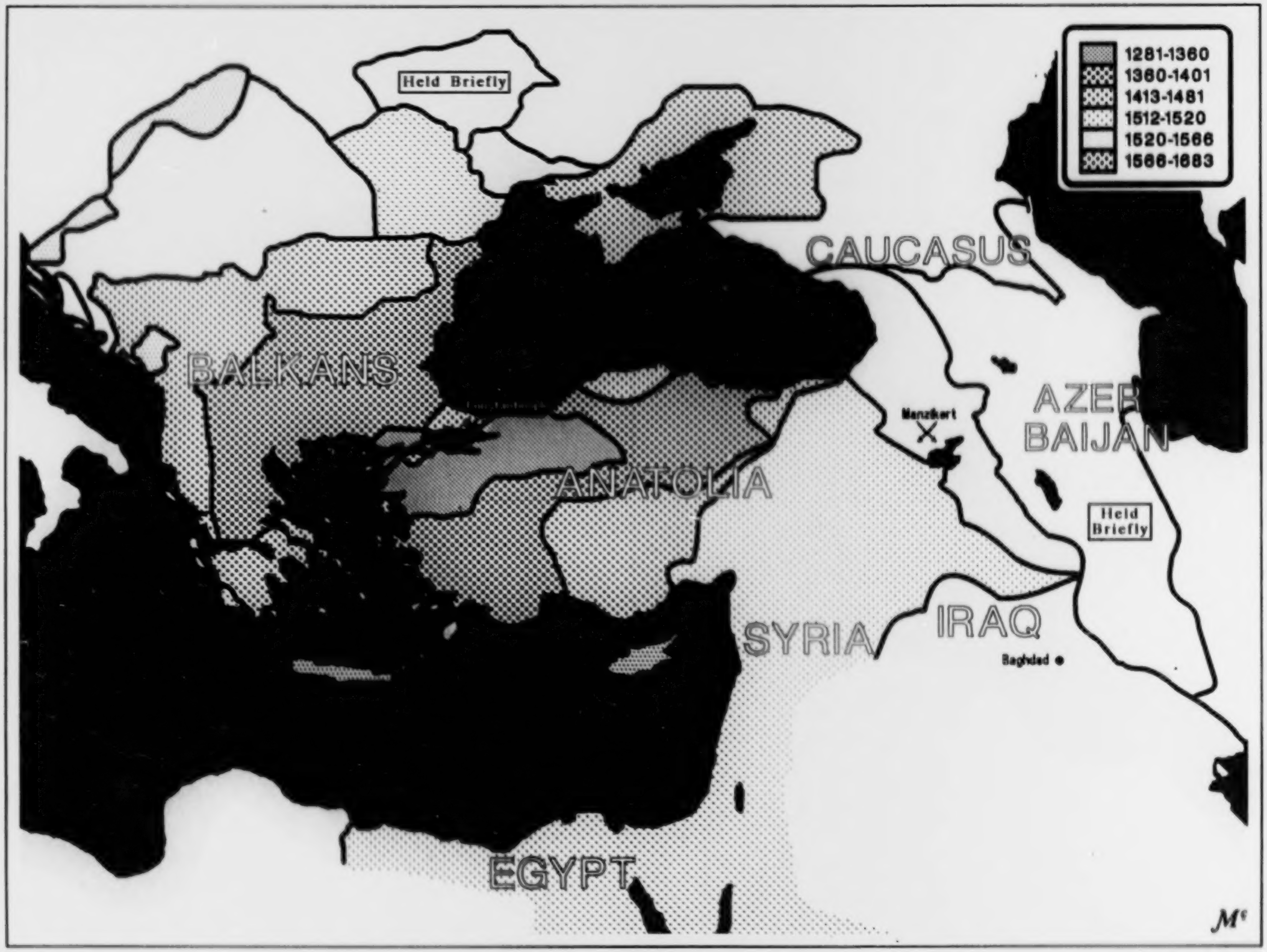
The Expansion of the Rule of Islam, 622 to 750


Constantinople
BYZANTINE EMPIRE
SELJUK EMPIRE
Baghdad

The Byzantine Empire in 1050

Worksheet # 4

Worksheet # 5


Held Briefly
1281-1360
1360-1401
1413-1481
1512-1520
1520-1566
1566-1683
CAUCASUS
BALKANS
Constantinople
ANATOLIA
Manzikert
AZER BAIJAN
Held Briefly
SYRIA
IRAQ
Baghdad
EGYPT
Mc

The Ottoman Conquests, 1281 to 1683

Who Are the Turks?

Literature

E Pluribus Unum: Diversity and Unity in Turkish Culture and Literature

"I am a Turk," proclaimed the nationalist poet Mehmed Emin Yurdakul in early 20th century, "my faith and my race are mighty." This poetic line of effusive pride apotheosized "din" (religious faith:Islam) and "cins" (ethnic stock: Turkishness). It reflected a mood prevalent at the time.

These two components, however, did not always hold equal power in the fifteen centuries of the recorded history of the Turks. At the outset, tribal culture shaped their identity. Islam started to gain ascendancy in their consciousness after the 9th century. In the Seljuk and Ottoman periods, Turkishness was relegated to a lesser status than religious and dynastic allegiance. In the Turkish Republic, secular nationalism rather than Islam has played a dominant role in government and education.

Patriotic pride aside, Turks point, with some justification, to several truisms or objective facts:

- Few nations have been sovereign so long (about a thousand years) without interruption.
- Few have had a broader geographic spread (from China and inner Asia through the Middle East and the Balkans to the Westernmost reaches of North Africa, virtually from the Pacific Ocean to the Atlantic Ocean).
- Few have experienced a similar diversity of religious life (pagan beliefs, "sky religion", shamanism, Buddhism, Manichaeism, Judaism, Christianity, Islam, secularism, etc.)
- Few have lived in a greater variety of political systems (tribal organization, nomadic confederacy, principalities, small states, empires, republics.)
- Few have employed more systems of writing for essentially the same language (The Köktürk, Uighur, Arabic, Latin and Cyrillic scripts).

The story of the culture of the Turks -- whether they live in the Republic of Turkey or in such recently created Asian republics as Azerbaijan, Kirghizia, Turkmenistan, Uzbekistan and others or as guest-workers in Germany and other European countries or as minorities in Bulgaria and Iraq or as the majority in the Turkish Republic of Northern Cyprus -- is one of diversity, change, disparity, and sometimes cataclysmic transformation. Yet, it is also a story of unity, even uniformity, and certainly solidarity.

One can make, with impunity, one more generalization -- that few nations have undergone so much change and preserved an authentic identity and cultural personality.

The population of the Turkish Republic (close to 60 million in 1992) is comprised of the descendants of three masses:

1. Natives of Asia Minor since the antiquities
2. Migrations from Central Asia since the 9th century
3. Immigrants from the Middle East, the Balkans, and the Mediterranean basin since the 15th century.

The territory of present-day Turkey (often referred to in classical times as Anatolia or Asia Minor) has by and large remained under Turkish control since the 1070s. This dominion, now in its tenth century, has witnessed one of history's most extensive and sustained processes of miscegenation. Seljuk and Ottoman ethnic groups intermingled. Conversions and mixed marriages frequently occurred. Although most non-Muslim communities maintained their cultural autonomy under the "millet" system and some isolated rural communities and nomadic tribes remained cohesive, Anatolia created a vast melting pot which has been inherited by the Turkish Republic. Consequently, it would be foolhardy for any "Turk" living in Turkey today to claim ethnic purity.

The definition of the "Turk" is certainly untenable in terms of race, blood, or ethnic background. The only valid criteria are the Turkish language and presumably the emotional commitment to "Turkishness". There are those who insist on the Islamic dimension as a *sine qua non*. This, however, contradicts the constitutional imperative of secularism -- and the Republic has many non-Muslim Turkish-speaking citizens although more than 99 per cent of the population belong to the Islamic faith, mostly of the mainstream Sunni persuasion.

In cultural terms, the diversity of the heritage of the Turkish mainland is astonishing. Anatolia, inhabited with an unbroken continuity for nine millenia, was truly "the cradle and grave of civilizations" -- Hattian, Hittite, Urartian, Phrygian, Lydian, Lycian, Carian, Greek, Hellenistic, Roman, Byzantine. It was a peninsula of countless cultures, cities, religions, cults. It nurtured its own myths, epics, legends -- and an amazingly broad spectrum of styles, native and foreign, flourished in architecture and in all creative arts. Asia Minor produced a diversity that stands today as a marvel of archaeology.

Into the heartland of Anatolia's life of civilizations the Turkish exodus from Asia brought the dynamics of nomadic culture, rich in oral literature, music, dance, decorative arts. The incoming culture had its autochthonous norms and values. New converts to Islam, the Turks embraced not only the Islamic ethics but also the Arabo-Persian esthetics whose achievements held sway in the areas into which they moved wave upon wave, conquest after conquest. Yet, they clung to their own Turkish language for identity, for state affairs, and for literary expression. Especially in the rural areas, their ethnic/folk culture, with their Asian roots, remained alive.

The Seljuk state, which controlled much of Anatolia from the middle of the 11th century to the latter part of the 13th, embodied the new Islamic orientation and the region's enchorial traditions while perpetuating the basic forms of Central Asian Turkic culture. This amalgam was to culminate in the grand synthesis created by the Ottomans.

The Ottoman state, growing from a small mobile force in the closing years of the 13th century into an empire within two hundred years and the world's leading superpower in the 16th century, enriched the synthesis by adding to it the features of the cultures of its minorities, "millets", conquered or subject peoples and the technology and the arts of Europe. Central Asia, ancient Anatolian cultures, Islamic civilization, Middle Eastern and North African creativity, and a Turkish spirit and style coalesced into a unique synthesis.

During its life span of more than six centuries (from the late 13th century until 1922), a single dynasty -- the House of Osman -- reigned in unbroken continuity. Islam was not only the religious faith but also the political ideology of the theocratic state. The Empire was multi-racial, multi-national, multi-religious, multi-lingual. Its ethnic diversity may be likened to the composition of the U.S. population. Although minorities and subject peoples were allowed to speak their own languages, Turkish served as the Empire's official language, its lingua franca, and its vehicle of literary expression.

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WHO ARE THE TURKS?

SUGGESTED TIME: Two classroom periods.

MATERIALS NEEDED: A class set of readings - **Worksheet # 1**

OBJECTIVE:

Students will understand the concept of an epic and why The Book of Dede Korkut is an important contribution to the cultural identity of the Turkish people. After discussing the cultural themes and values of The Book of Dede Korkut, students will be encouraged to work together and develop a plan for an epic.

BACKGROUND INFORMATION:

The Book of Dede Korkut is an epic of the Oghuz, or Turkoman, people. It is one of the most important literary and historical documents of the Middle Ages. The story begins in Central Asia between the ninth and thirteenth centuries and reflects the Oghuz contact with Islam during the tenth century. The main action is largely fictional but must also be seen as documentation of the social and cultural history of the nomadic Oghuz Turks.

Each of the twenty-four Oghuz tribes was ruled by a *bey*, or lord, and administered by a superior bey with the advice of a representative council. Activities of the whole confederation were coordinated by a joint council, or *divan*, presided over by the *beylerbey*, or bey of beys, who stood immediately beneath the *khan*, or *sultan*.

Oghuz women, reared in the hardships of nomadic life, had almost equal status with men. In the legends, women are revered as mothers and respected as wives and counselors.

The Book of Dede Korkut is comprised of prologue and twelve legends told largely in prose and enriched by frequent passages of verse. Each of the twelve episodes concludes with a prayer for the sovereign, or khan, before whom the stories were sometimes recited.

Dede Korkut, or Grandfather Korkut, is a legendary figure who was most likely derived from some historical personage. Dede Korkut came to represent the traditional bard of Turkish antiquity. The Book of Dede Korkut is a masterpiece of the Turkish oral tradition which is still very much alive today in rural Anatolia. Parts of it are read by Turkish students throughout the Republic.

The Book of Dede Korkut is an epic. An epic is a long, narrative poem about the adventures of gods or heroes. It has an adventure-filled plot and is concerned with universal human problems such as honor, jealousy, love, war and hatred. Epics are usually based on old myths and legends of a particular nation or people. The setting of an epic is a distant place at a time long past. An epic includes elements of myth, legend, folktale and history.

The tone of an epic is serious and the language is grand. Epic heroes undertake quests to achieve something of tremendous value to themselves or their people. Therefore epics serve as a rich repository of traditional culture and values. Greek epics include Homer's Iliad and Odyssey. The great Roman epic is the Aeneid. Beowulf and Paradise Lost are the two major English language epics. The Song of Roland and El Cid are the French and Spanish language epics. From the ancient Middle East came the Babylonian epic Gilgamesh. The best known African epic is the

Sundiata, named after a thirteenth-century leader who was the founder of the Empire of Mali.

The Book of Dede Korkut deviates from the strict definition of an epic in that it is a mixture of poetry and prose; it concerns itself more with the heroism of the Turkomans than any specific individual, and its episodes are connected through style and theme rather than narration.

NOTES TO THE INSTRUCTOR:

Since the reading selection is long, teachers may want to assign it for homework to precede this lesson. Although this selection is a simple and straightforward narrative, its rhythms are unusual. The climax of the story, when Bugach Khan saves the life of his father Dirse Khan, is given less attention than the dedication of the tale to the khan of khans. It is therefore suggested that the students are briefed on the structure of the story before reading it.

The narrative structure of "The Story of Bugach Khan" may be divided into two major sections. In the first section Dirse Khan fathers a son, and in the second section his son Bugach engages in a series of adventures which climax in the saving of his father's life.

The drama of the text is not structured around the plot, however. Instead the drama is structured around the repetition of phrases. Emotions are found in these formal repetitions rather than in any narrative suspense or climax. Therefore, the lamentations of Bugach Khan's mother and father over their wounded son are met with a formal, restrained and repetitive response by their son. The modern reader must supply his or her own emotional response in the absence of a familiar emotional structure.

Although the vocabulary in the story is not particularly difficult, certain words should be taught in advance, and pronunciation of the names of the principal characters should be practiced by the class before reading.

One of the strategies suggested for this lesson involves dividing the class into cooperative learning groups of 4-5 students. Each group is given only a portion of the text to review. The task for each group is the same - that is, to identify and list the cultural values and traditions in their part of the selection. Teachers will probably want to model this process by reading the first paragraph with the whole class.

KEY CONCEPTS:

epic
repetition
symbolism
imagery
dramatic irony

VOCABULARY:

khan
minstrel
principality
infidel
sterile
vertebrated
dervish
ezan*

* the Islamic call to prayer chanted five times a day from a minaret by an announcer called a muezzin.

Aim: To what degree can an epic help forge national identity?

Major Idea: An understanding of Turkish historical values, traditions and identity can be obtained through a careful study of the Turkish epic The Book of Dede Korkut.

Performance Objectives: Students will be able to:

1. Define and identify the following elements of an epic: symbolism and repetition.
2. Identify and discuss cultural values and traditions presented in a work of literature.
3. Compare the customs and values presented in the literature with their own customs and values.
4. Create a plan for a contemporary epic.

Procedure/Development:

- Ask students to brainstorm the following question: What are some of the symbols associated with the United States? After 1-2 minutes, ask "Why are symbols important to a society?" List responses on chalkboard.
- Describe the three tents Bayindir Khan set up for the feast. Why are the colors important? What did each color mean?
- (15 minutes) Divide students into small groups. Give each group a portion of the full story and ask the students to identify and list the cultural values and traditions they find in their assigned segments. List the findings on the blackboard. (For suggestions on how to use this strategy, please see "Notes to the Instructor".)
- Why would medieval Turkoman society embrace these values and traditions? Why are certain objects, animals, actions and values important to nomadic people? How did the Turkomans meet their survival needs? Contrast with contemporary needs. Do you have the same needs? Do you satisfy your needs in the same way?
- How did Bugach Khan prove himself a hero?
- Why do you think he repeats each of his concerns? This story was told for centuries before it was written down. Why do you think repetition is an important element in traditional oral literature?
- Review our discussion and your notes from today. We call The Book of Dede Korkut an epic. Write a definition of an epic. (Allow students 4-5 minutes to review and to formulate a definition.) Share your definition with a "buddy" and add additional ideas to your original definition. Elicit 2-3 definitions from the full group, encouraging students to continue to add to their own definitions.

Summary:

If a young person reads The Book of Dede Korkut, what lessons is he/she supposed to learn?

Application:

Students should return to their groups to develop a plan for an episode of an epic that will be read in the year 2500 by a class of high school students. Students should dramatize a code of behavior (such as cooperation or balance with nature) that they believe incorporates values important to future survival. Who will be the heroine? Who or what will be the enemy? How will the solution help future generations? Each plan should include:

- Two values which are important to future survival,
- A list of characters and their relationship to each other,
- The setting,
- A plot outline, including the conflict, rising action and climax.

Allow students adequate time to develop plans. When they have completed these episodes, each group may read its plan to the entire class for discussion and analysis.

Legend I: *The Story of Bugach Khan, Son of Dirse Khan*

One day Bayindir, son of Gam Khan, arose and ordered that his large Damascus tent be erected [5]. His brown parasol rose high up in the sky. Thousands of silk carpets were spread all around. It was customary for Bayindir Khan, Khan of Khans, to invite all the Oghuz princes to a feast once a year. As usual he gave a feast this year, too, and had many stallions, young male camels, and rams slaughtered for the occasion. He had three tents set up at three different places: one was white, one was red and the third was black. He ordered that whoever was without children be accommodated in the black tent[6], with a black felt rug under him, and that he be served the stew of the black sheep. He said, "Let him eat if he wants to eat; if he does not, let him go." He then said: "Put the man with a son in the white tent, and the man with a daughter in the red tent. The man without any children is cursed by Allah, and we curse him, too. Let this be clear to all."

The Oghuz princes began to gather one by one. It happened that a prince among them by the name of Dirse Khan had neither a son nor a daughter. He spoke to the men as follows. Let us see, my khan, what he said:

"When the cooling breeze of morning blows,
And the bearded gray lark sings his song,
And the long-bearded Persian chants the *ezan*;[7]
When the Bedouin horses nicker on seeing their master;
At the time of the twilight,
When the beautiful-breasted mountains are touched by the sun--
At such a time, the warriors and gallant princes prepare for action."

At the break of dawn Dirse Khan, accompanied by forty warriors,[8] set out for the feast of Bayindir Khan.

Bayindir Khan's warriors welcomed Dirse Khan and asked him to go into the black tent, the floor of which was covered with a black felt rug. They placed the stew of black sheep before him and said, "My Khan, this is the order of Bayindir Khan."

Dirse Khan asked: "What fault has Bayindir Khan found in me? Is it because of my sword or my table? He has men of lower status accommodated in the white and red tents. What is my fault that I am being put in a black tent?"

They said, "My khan, today Bayindir Khan's order is as follows: 'Whoever is without a son or a daughter is cursed by Allah; we curse him too.'"

Standing up, Dirse Khan said to his men: "Rise and let us be off, my young men. The fault is either in me or in my lady."

Dirse Khan returned home, called his lady and said to her:

"Will you come here, my love, the crown of my home?
Walking along so tall, like a cypress tree,
With long black hair that falls to her feet,
With brows like a tightened bow;
With a mouth too small for two almonds;
Her red cheeks like the apples of autumn.
My melon, my lady, my love!
Do you know what happened to me?

Bayindir Khan had three tents put up: one white, one red, and one black. He had guests with sons put in the white tent; those with daughters in the red tent; and those with neither in the black tent with black felt carpet spread on its floor. He ordered that the stewed meat of the black sheep be served them by saying 'If they eat, let them eat; if they do not, let them go away. Since almighty Allah cursed them, we curse them, too.' When I reached there they met me and led me to the black tent, laid black felt carpet under me, and served me the stewed meat of the black sheep, saying 'The man without a son or a daughter is cursed by Allah; therefore he is cursed by us, too. Let this be known to you.' "My wife, which of us is sterile, you or I? Why does almighty Allah not give us a healthy son?" Dirse Khan then continued in song.

"O child of khan, shall I now get up
And grasp you by the throat,
And crush you beneath my hard boots?
Shall I draw my sword of black steel
And remove your head from your body,

And show you how sweet life can be?
Shall I spill your red blood on the ground?
O child of a khan, tell the reason to me,
Or I shall inflict something dreadful on you."

The wife of Dirse Khan replied:

"Oh, Dirse Khan, be not cruel to me.
Be not angry and speak so harshly to me.
But come now and have your red tent set up.
Have some stallions, some rams, and some male camels slaughtered.
Invite then the princes of Inner and Outer Oghuz.
Feed all the hungry, give clothes to the naked, and pay off the debts of the poor.[9]
Heap up meat like a hill;
Make lakeful of koumiss; and give a magnificent feast.
Then speak your wish. Maybe Allah will give us a healthy son,
An answer to prayers of a worthy man."[10]

Following his lady's advice, Dirse Khan gave a large feast and then made his wish. He had stallions, young male camels, and rams slaughtered. He invited all the princes of the Inner and the Outer Oghuz to the feast. He fed the hungry, dressed the naked, and paid off the debts of the debtor; he had meat heaped up like a hill, and a lakeful of koumiss made. The princes raised their hands to the heavens and prayed. Consequently, the wish of Dirse Khan was fulfilled, and his lady became pregnant. In due time she bore a male child. She had her child brought up in the care of nurses. As the horse is quick of foot, so the minstrel is quick of tongue. As vertebrated and ribbed creatures grow fast, in the same way the son of Dirse Khan was soon fifteen years old.

One day Dirse Khan and his son went to the camp of Bayindir Khan. Bayindir Khan had a bull and a young male camel. The bull could powder harsh stones like flour with the impact of his horns. The bull and the camel were set to fight one another twice a year, once in the summer and once in autumn. Bayindir Khan and the strong Oghuz princes used to enjoy themselves watching these fights.

This bull was let out of the palace one summer day. Three men on each side were holding it with iron chains. The bull was released in the middle of a playing field, where the son of Dirse Khan was playing at knuckle bones with three other boys from the camp. When the bull was released the three other boys were told to run away. The other three boys ran away but the son of Dirse Khan stood where he was. The bull ran toward the boy with the intent to kill him. The boy dealt the bull a terrific blow on the forehead, making it stagger backward. Then he pushed the bull to the edge of the playing field with his fist pressing on his forehead. There they struggled to and fro. The bull stood pressing its forelegs against the ground, while the boy kept his fist on its forehead. It was impossible to say which was the winner. The boy thought to himself: The pole holds the tent straight. Why am I supporting this bull?" Saying so, he pulled away his fist and ran to one side, while the bull, unable to stand on its feet, crashed on the ground head downward. Then the boy cut the throat of the bull with his knife.

The Oghuz princes gathered around the boy and said: "Well done, boy! Let Dede Korkut come and name him, then take him to his father and request a principality and a throne for him."

When they called for Dede Korkut, he came. He took the young man to his father and said to him:
"O Dirse Khan!
Give this young man a principality now.
Give him a throne for the sake of his virtue.
Give him also a tall Bedouin horse
He can ride - such a capable man.
Give him ten thousand sheep
To make shish kebab for himself; he has virtue.
Give him next a red camel out of your herd.
Let it carry his goods; he has virtue.
Give a large lavish tent with a golden pole
To provide him with shade.
Give a suit to this man and a coat that has birds on its shoulders.
Let him wear both of these; he has skill.

This young man fought and killed a bull on the playing field of Bayindir Khan, " continued Dede Korkut. "Therefore, let your son's name be *Bugach*.[11] I give him his name, and may Allah give him his years of life."

Upon this, Dirse Khan gave his son a principality and a throne.

After the son had sat upon the throne for a while , he began to despise the forty young warriors of his father. As a result of this, they bore him a grudge and plotted among themselves: "Let us turn his father against him, so that he may put the son to death, and thus our esteem with the khan may continue and grow."

Twenty of these warriors went to Dirse Khan and said to him: "Do you know what has happened, Dirse Khan? Your son (may he never prosper) has become a very bad-tempered man. Taking his forty warriors, he attacked the mighty Oghuz people. When he saw a pretty girl, he kidnapped her. He insulted old men with white beards and squeezed the breasts of white-haired old women. The news of these evil deeds of your son will reach the ears of Bayindir Khan - and people will be saying, 'How could the son of Dirse Khan do such terrible things?'" The warriors then continued: "You would rather die than live. Bayindir Khan will call you to his presence and will give you a serious punishment. Such a son is not worthy of you. It is better not to have such a son. Why do you not put him to death?"

"Bring him over here. I shall kill him," said Dirse Khan.

While he was speaking his name, the other twenty treacherous young men came and gave Dirse Khan the following false information. "Your son went hunting in the beautiful mountains where he killed wild animals and birds without your permission. He brought the game to his mother. He drank strong red wine and had a good time in her company and there made up his mind to kill his father. Your son has become an evil person. The news of these deeds will reach Bayindir Khan, Khan of Khans, over Ala Mountain and people will begin to say, 'How could Dirse Khan's son do such terrible things?' They will call you before Bayindir Khan and punish you there. Such a son is not worthy of you. Why do you not kill him?"

"Bring him over here. I shall kill him. I do not want a son like him," said Dirse Khan.

His warriors said: "How can we bring your son here? He will not listen to us. Get up; take your warriors with you, call on your son and ask him to go hunting with you. Then kill him with an arrow during the hunt. If you cannot kill him in this way, you will never be able to kill him."

When the cooling breeze of morn blows,
and the bearded gray lark sings his song,
When Bedouin horses nicker on seeing their master,
And the long-bearded Persian chants the *ezan*,
At the time of the twilight when girls
And brides of the mighty Oghuz wear their gorgeous gowns,
When the beautiful-breasted mountains are touched by the sun --
At such a time, the warriors and gallant princes prepare for action.

At the break of dawn, Dirse Khan arose and set out for the hunt, taking his son and forty warriors with him. They hunted wild animals and birds for a while. Then some of the treacherous warriors approached Dirse Khan's son and said to him: "Your father said, 'I want see how my son rides, and how he uses his sword and shoots his arrow. This will make me happy and proud and will give me confidence.'"

Not knowing his father's real intention, Bugach chased the deer and drove them toward his father and killed them before him. While doing this Bugach said to himself, "Let my father see me ride and be proud; let him see me shoot my arrow and have confidence; let him see how I use my sword and rejoice."

The forty treacherous warriors then said to Dirse Khan: "Dirse Khan, do you see how he is driving the deer toward you? He means to shoot his arrow at you and kill you. Kill him before he kills you."

After the young men had driven the deer past his father several times, Dirse took out his strong bow strung with the tendon of a wolf. Standing in his stirrups, he pulled his bowstring hard and let his arrow go. He shot his son between the shoulder blades. When the arrow pierced his chest, red blood poured out, filling his shirt. He clasped his horse's neck and slipped to earth. Dirse Khan wanted to fall upon the body of his son, but his men did not let allow him to do so. He then turned the head of his horse in the opposite direction and rode to his camp.

Dirse Khan's lady had decided to celebrate her son's first hunt by giving a feast to the mighty Oghuz princes, and for this purpose she had stallions, young male camels and rams killed. She now arose and taking with her the forty narrow-waisted girls of her household went to welcome Dirse Khan. Lifting her head, she looked first at Dirse Khan, then gazed around, but nowhere could she see her dear son. She was shocked, and her heart began to beat fast. Her black eyes were filled with tears. Let us hear what she said to her husband.

"Come to me here,
The crown of my head, the throne of my house,
My khan father's son-in-law,
My lady mother's favorite,
You, who were given me by my parents,
You whom I saw when I opened my eyes,
The one whom I loved at first sight.
O Dirse Khan, you arose from your place;
You mounted the back of your stallion strong,
And hunted the mountain with beautiful breasts.
You rode off as two, but return now alone.
Where is my son whom I found in the dark of the night?
My searching eye - may it be confounded - twitches badly[12], Dirse Khan
My child-nursing breast - may it go quite dry - is sore.
My white skin is swollen, though bitten by no yellow snake.
My one son is lost! My poor heart is burning!
Water I poured into beds of dry rivers.[13]
Alms I have given to black-suited dervishes.[14]
The hungry I saw I have fed.
I had meat heaped up like a hill;
I had lakefuls of koumiss fermented,
And I managed with great travail, to bear a son.
Tell me, Dirse Khan, what befell my only son!
Say if you let our son fall down Ala Mountain out there.
Say if you let our son be carried down the fast-flowing river.
Say if you let our son be eaten by lions and tigers.
Say if you let black-dressed infidels, they of a savage faith,
Capture our son.
Let me go to my father, the khan, and take money and soldiers,
To strike at the infidels, they with the savage religion.
Let me never return from the search of my son
Before I am wounded, fall off my strong horse,
Wiping away my red blood with my sleeve,
And sprawl on the road with broken limbs.
Tell me, O Dirse Khan, what befell my only son.
Let my luckless head be a sacrifice for you this day."

So speaking, she wept and gave voice to her sorrow. But Dirse Khan did not answer her.

Meanwhile, those forty treacherous men came along. They said to her: "Your son is safe and well. He has been hunting. He will be back today or tomorrow. Do not worry about him. He cannot speak now, because he is a bit drunk."

Dirse Khan's lady turned back, but she could not rest. With her forty slim girls, she mounted and rode in search of her son. She climbed Kazilik Mountain from which snow and ice never melt all the year round. She spurred her horse and rode in that direction.

This was the place where the young man had collapsed. When the crows had seen blood, they wanted to come down upon him, but his two dogs kept the crows from his body. When the young man had fallen there, the gray-horsed Hizir had appeared to him and, stroking his wounds three times, had said: "Do not be afraid of these wounds. You will not die of them. Mountain flowers mixed with your mother's milk will be balm to them." Having said this, he disappeared.

Then the young man's mother came upon him. Seeing her son lying there covered with blood, she addressed him with the following song. Let us see, my khan, what she said.

"Your black eyes now taken by sleep - let them open.
Your strong healthy bones have been broken,
Your soul all but flown from your frame.
If your body retains any life, let me know.
Let my poor luckless head be a sacrifice to you.

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Kazilik Mountain, your waters still flow;
Let them, I pray, cease their flowing
Kazilik Mountain, your grasses still grow;
Let them, I pray, cease their growing.
Kazilik Mountain, you deer still run fast;
Let them cease running and turn into stone.
How can I know, my son, if it was lion
Or tiger? How can I know, my son?
How did this accident happen to you.
If your life is still in your body, my son, let me know.
Let my poor luckless head be a sacrifice to you.
Speak a few words to me now."

As she said these things, her words entered his mind. He lifted his head, opened his eyes, and looked at his mother's face. He spoke to her. Let us see, my khan, what he said.

"Come closer, my mother,
Whose milk I once drank,
White-haired, beloved, and honorable mother.
Curse not running streams;
Kazilik Mountain has done no wrong.
Curse not its growing grass;
Kazilik Mountain has no sins.
Curse not its swift-running deer;
Kazilik Mountain has no fault.
Curse not the lions and tigers;
Kazilik Mountain has no guilt.
The evil and guilt all belong to my father.

The young man then went on, "Do not cry, Mother. Do not worry. This wound will not kill me. The gray-horsed Hizir came to me and stroked my wound three times, saying, 'You will not die of this wound. Mountain flowers mixed with your mother's milk will be your balm.'"

As the horse is quick of foot, so the poet is quick of tongue. My khan, the young man's wounds were healed in forty days and he recovered completely. He was once again able to ride and wear his sword, to hunt and shoot birds. Dirse Khan knew nothing of all this. He thought that his son was dead.

But his forty treacherous men soon heard of this and discussed among themselves what they should do. They said: "If Dirse Khan sees his son, he will kill us all. Let us catch Dirse Khan, tie his white hands at his back, put a rope around his white neck, and take him to the land of the infidels." They did as they had decided. They tied his white hands behind him, and they put a rope around his white neck. Then they beat him until blood oozed from his white flesh. Dirse Khan was made to walk while they accompanied him on horseback. They led him to the land of the bloody infidels. While Dirse Khan was thus a captive, the Oghuz boys knew nothing of his plight.

Dirse Khan's lady, however, learned of this. She went to her son and spoke to him. Let us see, my khan, what she said.

"Do you know what has happened my son? Not only the steep rocks but the very earth should have shaken, for although there were no enemies in our lands, your father was attacked. Those forty treacherous companions of his captured him, tied his white hands behind him, put a rope around his neck, and forced him to walk while they rode on horseback. They took him toward infidel territory. Come now, my son. Take your warriors with you and save your father from those faithless men. Go now and spare your father, even if he did not spare you."

The young man followed his mother's advice. He arose, strapped on his big steel sword, took his tight bow in one hand, and held his golden spear under his other arm. Then, as his strong horse was held, he mounted and, accompanied by his forty young men, went in pursuit of his father.

The treacherous retainers of Dirse Khan had stopped along the way and were drinking strong red wine. As Bugach Khan rode along, the forty treacherous men saw him approaching. They said, "Let us go and capture that young man and take both him and Dirse Khan to the infidels."

Dirse Khan said: "Oh, my forty companions, there is no doubt about the oneness of Allah. Untie my hands, give me a lute, and I shall persuade that young man to go back. Let me loose or kill me." They untied his hands and gave him his lute.

Dirse Khan did not know that the young man was his own son. He went to him and sang.
"If the stallions have gone, let me count them my loss.
Tell me if any of yours were among them,
So that I may restore them without any fight. Turn back!
If a thousand sheep have gone from the fold, let me count them my loss.
Tell me if any of yours were among them,
So that I may restore them without any fight. Turn back!
If red camels have gone from the herd, let me count them my loss.
Tell me if any of yours are among them,
So that I may restore them without any fight. Turn back!
If some golden-topped tents have gone, let me count them my loss.
Tell me if any of yours are among them,
So that I may restore them without any fight. Turn back!
If brides with brown eyes and white faces have gone, let me count them my loss.
And if your betrothed was among them, tell me,
So that I may restore her without any fight. Turn back!
If white-bearded elders have gone, let me count them my loss.
If your white bearded father was among them, tell me,
So that I may restore him without any fight. Turn back!
If you came after me, I have killed my own son.
Young man, it is not any sin that it is yours. Turn back!"

The young man replied to the song of his father. Let us see, my khan, what he said.

"Tall stallions may count as your loss,
But one of the lost ones is mine;
I shall not give him up to the forty base men.
From the herds the red camels may count as your loss,
But some of those camels are mine;
I shall not give them up to the forty base men.
Thousands of sheep may be counted your loss,
But among them are some that are mine;
I shall not give them up to the forty base men.
The brides with brown eyes and white faces may count as your loss,
But among them is my betrothed;
I shall not give them up to the forty base men.
If the golden-topped tents may be counted your loss,
Mine too is among them;
I shall not give them up to the forty base men.
If white-bearded elders are counted your loss,
My foolish old father is also among them;
I shall not give them up to the forty base men."

He waved a handkerchief to his own forty young men, and they came and gathered around him. With their aid, he fought with the enemy. Some of these he killed and some he captured. When he had saved his father in this manner, he returned home.

Dirse Khan thus discovered that his son was alive. Bayindir Khan, Khan of Khans gave the young man a principality and a throne. Dede Korkut sang songs on the occasion and composed this legend of the Oghuz. Following this, he sang:
"Even they passed away from this world.
They stayed for a while and then moved along,
Just as the caravan does.
Even they were removed by death

While this world remained behind,
The world where men come and go,
The world which is rounded off by death."

Then he said: "When black Death comes, may Allah keep you safe. May He let you rule in good health. May Almighty Allah whom I praise be your friend and keeper."

This I pray, my khan. May your tall, stately mountains never fall. May your big shade tree never be cut down, and may your clear running waters never run dry. May your wings never be broken. May your gray horse never slip while running. May your big steel sword never be notched and may your spear never be broken in battle. May your white-haired mother's and white-bearded father's place be paradise. May Allah keep your household fire burning. May our merciful Allah never abandon you to the guile of the treacherous.

Homework Assignment:

After you finish reading this story summarize the plot in 2-3 paragraphs. What is the conflict? What is the climax?

From The Book of Dede Korkut: *A Turkish Epic*. Translated into English and Edited by Faruk Sumer, Ahmet E. Uysal, and Warren S. Walker, University of Texas Press, Austin & London.

Who Are the Turks?

Art

Calligraphy

Turks, like Muslims, adapted the basic calligraphy of the religion, and stressed Arabic script as the noblest of the art forms. Primarily, the art of beautiful writing, was held in the highest esteem because it was used to transcribe The Word of God, or the **Koran**, the holy book of the Muslims. In addition, since Islam discouraged representational (or figural) art, the written word was seen as a symbol/representation in the most abstract form, farthest removed from the thing or concept it represents.

Turks used the Arabic script until they adopted the Latin alphabet in 1928. Until then, the Ottoman religious and political emblems were developed making use of the Arabic script, in addition to several representational motifs (such as the crescent, double-pronged sword, the cypress tree, etc.). The most significant calligraphic emblem to be used by the Ottomans was the *tughra*. The *tughra* was a sultan's monogram or the imperial cypher which spelled out his given titles, names and the name of his father. The titles remained the same but, understandably, the names changed with the names of the rulers. A *tughra* is an ornamental arrangement; the outlines of the cypher is shaped like a hand with the thumb extended, but the origins of the shape cannot be adequately explained. The Turks, even before converting to Islam, had a variety of emblematic "seals" or "signs" used by various tribes and families. It is thought that the *tughra* is a carry-over from the ancestors of the Ottomans. Such signs are called *damga* or imprint, similar to those branded on cattle belonging to a specific ranch in the American West. The *tughra* constituted the Great Seal of the Ottoman Empire, and as such, it was fixed by the court calligraphers on the most important documents issued from the court.

Arabic script has its roots in antiquity, before Islam, but it was developed gradually to an art form after Islam. The Turks have produced the best calligraphers in the Muslim world. The Arabic script has at least twelve different styles of writing from the highly ornate "geometric" style best suited to architecture to barely legible cursive style used by the Ottoman scribes on highly sensitive court documents. In all of its forms, the script has stringent rules as to its epigraphy. Within these rules and limitations (e.g., it has to be legible), the Turkish calligraphers penned extraordinary samples of epigraphy from religious texts to romantic poetry, which appears on official buildings as well as on love letters. The pages are decorated with floral and geometric patterns, and with ornamental designs known as "illumination." These illuminated Koran pages are among the best that Turkish art offers.

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WHO ARE THE TURKS?

SUGGESTED TIME: Three classroom periods.

MATERIALS NEEDED: Drawing paper, pencils, rulers, colored markers, gold and silver markers, reproductions of calligraphy design. **Worksheets # 1 and # 2.** ***Slides # 3, 5, 7***

OBJECTIVE: Students will gain an appreciation of the calligraphic style of Sultan Süleyman the Magnificent from the aesthetic and spiritual perspective.

BACKGROUND INFORMATION:

See the essay which precedes this lesson

NOTES TO THE INSTRUCTOR:

In preparation for this lesson, students may be asked to find examples of graffiti designs in magazines or other publications. Other possible preparatory activities may include asking students to find examples of "illuminated" manuscripts. The essay on the preceding page may be used as an introduction or for follow-up enrichment activities.

KEY CONCEPTS/VOCABULARY:

- *calligraphy* - the art of beautiful handwriting; derived from the Greek *Kallos* - beauty and graphien = to write
- *logo* - a symbol or group of letters used to describe something
- *geometric* - characterized by straight lines, triangles, circles, squares or other similar geometric forms
- *floral* - to look like flowers
- *curvilinear* - consisting of a curved line or lines
- *tughra* - seal of Sultan's name
- *Sultan Süleyman the Magnificent* - one of the greatest art patron of the Ottoman Empire
- *Koran* - holy book of Islam

Aim: Why was calligraphy considered among the noblest of art forms?

Major Ideas:

1. An understanding of calligraphy as a form of self-expression and self-advertisement.
2. An understanding of why calligraphy flourished under the Ottomans in Turkey.

Performance Objectives: Students will be able to:

1. Design their name in elaborate calligraphy.
2. Explain several reasons for the purpose of calligraphy.
3. Evaluate their design.

Materials: Drawing paper, pencils, rulers, colored markers, gold and silver markers, examples of calligraphy.

Procedure/Development:

- Display examples of graffiti which were collected as a homework assignment or may be part of teacher's collection. If students wish, they may create a graffiti design of their own name. Share examples. Discuss the reasons people choose to ornament public spaces with graffiti. Write answers on chalkboard. When is graffiti *not* an art form. Teacher will lead class to develop criteria for evaluation (style, originality, self-expression).

- Display reproductions of calligraphy. Ask students to note shapes of lines - e.g. curved, geometric or floral. ***(Slides # 3, 5, 7)***

- How can we compare calligraphy to graffiti?

- How is calligraphy a form of self-expression?

- Review calligraphy illustrations. Ask students to draw their own name in one of the three styles (curvilinear, geometric or floral).

- Students will color their design with gold and silver markers.

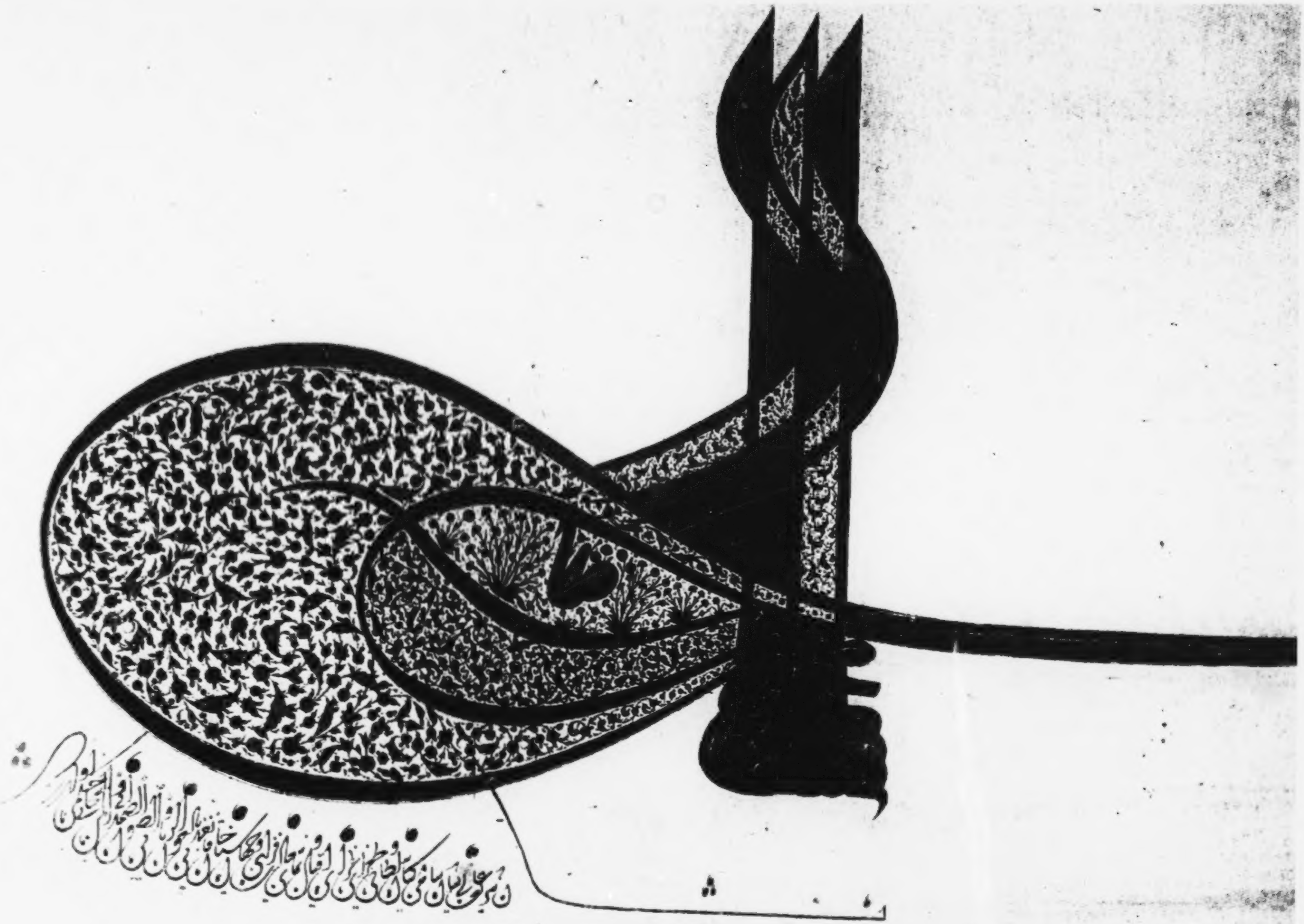
Summary:

It is very fashionable today for people who are planning formal weddings or other elaborate events to have invitations written by a calligrapher. Why do you think people still choose to use calligraphy which is time consuming when they could print the same invitations on a computer? (In fact, there are calligraphy computer programs.)

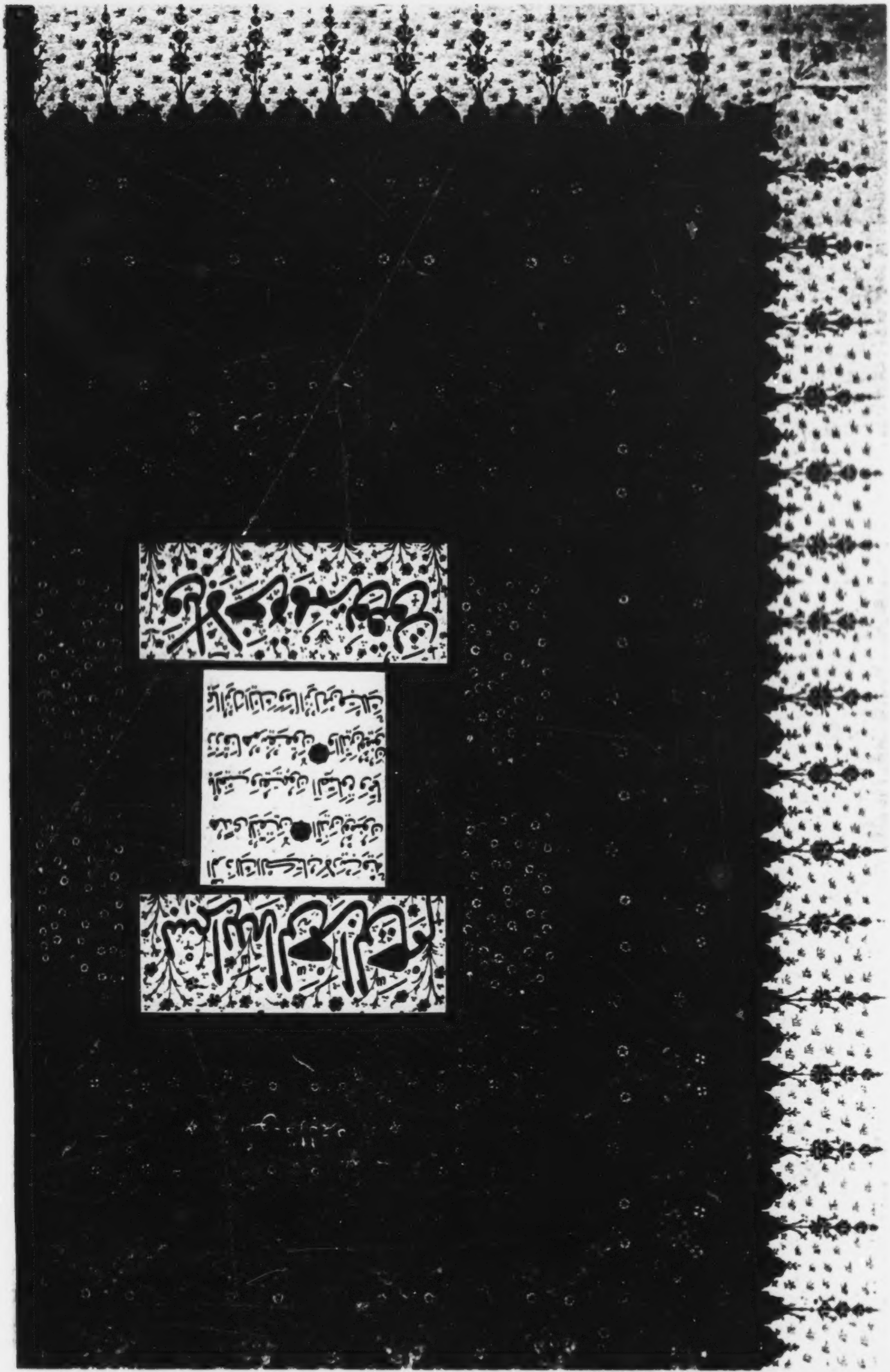
From what you know of Ottoman beliefs, why did calligraphy flourish in Ottoman Turkey?

Students will evaluate design for:

- style
- originality
- self-expression



4. Illuminated tuğra of Sultan Süleyman, c. 1555–1560 (New York, The Metropolitan Museum of Art, 38.149.1)



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Is Turkey a Bridge Between East and West?

Social Studies

IS TURKEY A BRIDGE BETWEEN EAST AND WEST?

SUGGESTED TIME: One classroom period

MATERIALS NEEDED: Class set of readings - *Worksheet # 1*

OBJECTIVE: Students will gain an understanding of what makes Turkey a bridge between East and West.

NOTES TO THE INSTRUCTOR:

The reading in this section is challenging. Teachers would probably find it most effective if students read the selection prior to class. In class, the teacher will facilitate a closer reading and discussion of text. The poem referred to at the end of the lesson is found in the literature portion of the chapter. (*Worksheet # 1*).

KEY CONCEPTS: identity interdependence

VOCABULARY:

process
organism
predisposition
hierarchy

Aim: To what degree is modern Turkey a product of different influences?

Major Idea: By analyzing the three streams of influence - Turkish, local and Islamic - students will gain an understanding of what makes Turkey a bridge between East and West.

Performance Objectives: Students will be able to:
1. Identify the three main influences on modern Turkey.
2. Explain and discuss how each influence helped to make Turkey a bridge.
3. Assess the degree to which Turkey can be viewed as a bridge.

Procedures/Development:

- Reading (***Worksheet # 1***) should be assigned for homework prior to class. Teacher will begin class by placing the following quotes from the reading on the chalkboard or on newsprint in front of the room.

  (1) "Any visitor to Turkey, especially one who entered from the south or the east, must at once be struck by the vigorous survival of the local traditions within Turkish Islam".

  (2) "A visitor to Turkey will encounter at once the first and unmistakable sign of Turkishness..."

  (3) "Islam is still clearly a major element...in the collective consciousness of a large proportion of the Turkish nation".

- Break class into work groups of 3-4 students. One student from each group should act as recorder. Each group should use the reading to discuss and explain the three quotes.

- Reconvene class. Recorders will report findings of each group and students will add to their own notes.

  - What role did local issues, Turkishness and Islam play in creating Turkey?
  - How did each interact with the other to make Turkey unique?

- Read last paragraph, " In modern times there has been a fourth..." to class. What are the two concepts which set modern Turkey apart from her Muslim neighbors? Ask students to define the concept of process and organism.

- How do these two notions make Turkey a bridge between East and West?

Application:

Refer to the poem entitled "Terakkinin Sirri" ("The Secret of Progress" -- *Chapter 2, Literature*). Would the poet and the historian agree or disagree about the unique position of Turkey as a bridge between East and West?

- Write a short response to either the poet or the historian explaining why you agree or disagree with this point of view. Students will share responses in classroom.

"The Turks are a people who speak Turkish and live in Turkey." At first glance, this does not seem to be...revolutionary.

...The name Turkey has been given Turkish-speaking Anatolia almost since its first conquest by the Turks in the 11th century - given, that is, by Europeans. But the Turks themselves did not adopt it as the official name of their country until 1923. When they did do so they used a form - *Türkiye* - that clearly revealed its European origins.

...We may then distinguish three main streams of influence that have gone to make modern Turkey: the ***Islamic***, the ***Turkish*** and a third ...we may call ***local***.

1. Local

The Muslim Turks who came to Turkey were marked by a complex and diverse pattern of tradition and culture. One strain is the Anatolian...The Hittites have left the most striking remains...and the other people of Anatolia have no doubt also left their mark. The Anatolian is, however, not the only strain. The Ottoman Empire from its first century was a Balkan as well as an Anatolian power, and Rumelia was for long the main center.

Any visitor to Turkey, especially one who entered from the south or the east, must at once be struck by the vigorous survival of these local traditions within Turkish Islam...the Anatolian village house and mosque, so different in style and structure from those in Syria and Iraq; the Balkan, almost European tonalities of Turkish music of the kind called popular, as against the "classical" music in the Persian-Arabian manner; the Byzantine-looking cupolas on the mosques and the Greek and south-east European decorative motives in both formal design and peasant handicrafts.

...It is true there was large-scale Turkish colonization in Anatolia, but the [native] population was neither exterminated nor entirely expelled. The Greek upper class and the Greek cultural layer were replaced-and in time the inhabitants were reassimilated, this time to Islamic and Turkish patterns. They carried over much of their own culture, especially in what pertains to agricultural and village life...the newly imported Islamic culture, here as elsewhere essentially urban, had less concern.

The Rumelian (i.e. Balkan) influence, after the conquest, came from the top rather than the bottom...most of Rumelia was never assimilated either to Islam or to the Turkish language. The peasant masses remained Christian, alien in language and culture as well as religion. But the Balkan peoples had an enormous influence on the Ottoman ruling class: Balkan Christian boys who entered the political and military elite of the Empire; the role of the Albanians and Bosniaks in the Ottoman Empire.

...The Byzantine elements in Ottoman civilization are very much smaller than had been previously supposed...they are nevertheless there...and are at the same time older and more deeply rooted...Rumelia and Constantinople are part of Europe, and the Ottomans have from an early stage in their history been in contact with Europe-longer and more closely than any other Islamic state, not excluding North Africa. The Empire included important European territories, in which it absorbed European peoples and institutions. It also maintained contact with the West through trade, diplomacy, war and - not least - immigration...Mehmed the Conqueror had a knowledge of Greek and a library of Greek books. His entourage (followers) included the Italian humanist Ciriaco Pizzocolli of Ancona; his biographer was a Greek, his portrait was painted by the Venetian Bellini...In the 15th century the Ottoman sultans adopted the European device of artillery. By the 16th and 17th centuries Ottoman scholars were making their first tentative inquiries into European geography, history and medical science.

2. Turkish

A visitor to Turkey will encounter at once the first and unmistakable sign of Turkishness - the Turkish language, which, despite long subjection to alien influences, survives triumphantly...With the Turkish language...the visitor may perhaps associate the habit of authority and decision, and therefore of self-reliance, which the Turks have retained from their historic role in the Islamic world.

But the real Turkish element in Ottoman society and culture...is profoundly important...in the late 14th century, when the Ottomans, expanding from western into eastern Anatolia, encountered large groups of Turkish nomads, with their tribal organizations and traditions intact - not yet scattered, disintegrated, and affected by local influences as in the western part of the peninsula...It is primarily as an ethnic reservoir that the Turkish nomadic tribes are important in the Ottoman Empire...The movement of tribesmen into Ottoman society took place in several ways. One was the process of sedentarization (become sedentary, rather than nomadic), by which the nomads were settled on an increasing scale in different parts of Anatolia, and became peasant cultivators...This seepage, so to speak, of Turks into the town and country population, and thus eventually into the governing elite, preserved and reinforced the Turkish character of Ottoman society...in other words, as a victory of Turks over Ottomans, typified by the transfer of the capital and the change of name of the country.

3. Islam

Islam is still clearly a major element...in the collective consciousness of a large proportion of the Turkish nation...The Turks first encountered Islam on the frontiers...The Turks were not forced into Islam...In Central Asia,...the Turks converted for the most part by wandering missionaries and mystics, joined in the struggle against their cousins who were still heathen, and, as the military classes of the caliphate came to be more and more exclusively Turkish, began to play a predominant part in it...Theirs was a militant faith...this was the faith which the first Turks brought to Anatolia...Anatolia became a province of the Middle Eastern Empire of the Seljuks, and the traditional pattern of Islamic life was gradually impressed upon the country.

From its foundation until its fall, the Ottoman Empire was a state dedicated to the advancement or defense of the power and faith of Islam. For six centuries the Ottomans were almost constantly at war with the West...This centuries-long struggle, with its origins in the very roots of Turkish Islam, could not fail to affect the whole structure of Turkish society and institutions...Here for the first time in Islamic history is created an institutional structure - a graded hierarchy of professional men of religion, with recognized functions and powers, worthy of comparison with the Christian priesthoods or those of the ancient Empires.

In modern times there has been a fourth - Western civilization, which in Turkey as everywhere else in the world has struck with devastating impact against the existing order...There are two concepts which set modern Turkey apart from her Muslim neighbors, and bring her nearer to both the merits and faults of the Western world. One is the notion of **process** - the tendency to view a sequence of events not as a simple series but as a **process in time:** the second is the notion of **organism**, - the ability to conceive as a whole made up of interrelated and interacting parts, rather than as separate entities. These qualities are central to the post modern Western form of civilization. Ottoman and Turkish civilization created a...predisposition to accept them...The problem of the possible deeper affinities between Turkey and the West is of more than passing interest.

Adapted from The Emergence of Modern Turkey, Bernard Lewis, Royal Institute of International Affairs, Oxford University Press, London, 1961.

Is Turkey a Bridge Between East and West?

Literature

Ideograms of History: Movement

Turkey is often referred to figuratively as "a bridge" spanning Asia and Europe, East and West: the two elegant suspension bridges over the Bosphorous (the strait that divides Istanbul which is the world's only metropolis situated on two continents) are a compelling metaphor. But Turkey is a great deal more as an amalgam of geographic regions and cultural traditions. A bridge provides transit, traversing, movement. But at the vital core of civilizations, the territory of the Turkish Republic goes far beyond location, geopolitical situation, strategic importance. It stands as an integral part of continents, areas, and cultures. It interacts with many of them and embodies a wide variety of their features.

The Anatolian peninsula, jutting out into the Aegean Sea in eastern Mediterranean, is an extension of Asia. With part of its territory in Thrace, Turkey is also in the Balkans and constitutes the southeastern reaches of Europe. It is an integral part of the Middle East. Surrounded, clockwise, by Russia, Georgia, Armenia, Iran and Iraq, Syria, Greece and Bulgaria, it is exposed to a broad spectrum of history and culture. The Turks have lived not far from the terra firma of the Mesopotamian, Sumerian, Egyptian, Greek, Roman, Persian and Arab civilizations and have held much of those territories for fairly long periods. By the same token, the birthplace (as well as a great many of the holiest places) of the world's three major monotheistic religions -- Judaism, Christianity, and Islam -- remained under Turkish control for several centuries.

Historically, this richness of cultural traditions gave the Seljuks and the Ottomans a unique role of serving as custodians of diverse faiths, aesthetic ideals, folkways, art-forms, genres, creative styles, etc. The Ottoman Empire stretched, as many Turkish historians proudly point out, "all the way from the Caucasian Mountains to Morocco and from the gates of Vienna to the southern tip of the Arabian peninsula." Although many parts of the sprawling Empire remained static, its cultures were in a state of diffusion, bringing East and West, North and South into contact. Migrations, conquests, inner mobility and extensive travels contributed to the evolution of the Ottoman territories into "Everyman's land".

Nomadic life, especially in the pre-Islamic period of the Turks, engendered a notion of "existence in flux" and at best "transient domicile". The first major state of the Central Asian Turks -- The Köktürk state -- was a confederacy of nomadic tribes, without a permanent capital throughout its two centuries (from the middle of the 6th century to the middle of the 8th). Until they settled in Asia Minor in later centuries, most Turks lived in tents known as "yurt" which also meant, as it still does in Turkish today, "homeland". The idea of "native land", "fatherland" or "motherland" is expressed by terms borrowed from Arabic, e.g. "vatan" or memleket". (Sometimes the word "ana", literally "mother", will be prefixed: anavatan" or "anayurt" for motherland".)

In the Turkish experience, the concept of "homeland" emerged with the advent of modern nationalism in the 19th century, and ever since it has held the Turks in its grip. It signifies a powerful emotional commitment and symbolizes passionate patriotism. Whereas in the Seljuk and Ottoman centuries, giving up one's life for the cause of Islam and becoming a martyr in Allah's way was a dominant ideal in modern times patriots sacrifice their lives for the nation and the motherland. Heroic poetry harps on this theme. The cultural historian Ziya Gokalp, who died in 1924, felt compelled to offer a reminder in one of his verses: "You may have to die for the homeland/ But it is your duty to live." Even today, the pledge recited by grade school pupils includes a promise "to make one's being a gift to the nation."

As the 20th century draws to a close, the Turkish Republic, Europe's only homogeneously Muslim country, is probably the most Europeanized nation in the Middle East. Its process of Westernization has a history of more than 150 years. Historically steeped in Asian, Muslim Middle Eastern, and Islamic traditions, the Turkish people have, especially since the establishment of their Republic in 1923, taken strides toward modernization along European models, adopting U.S. technology since the end of World War II.

The strongest impetus for Westernization came with the creation of the Republic in 1923. Its founder and first President Mustafa Kemal Pasha (later Atatürk) introduced a transformation which may well have been unparalleled anywhere in this century. Consider the changes that took place in the 1920s and 1930s:

A unitary nation-state emerged from the ruins of an expansive empire which had been comprised of many ethnic groups, religions and languages. The dynasty, caliphate, theocracy, entrenched religious institutions, Koranci education, and Islamic law ended cataclysmically. They were replaced by Western-style governmental and legal institutions, a parliament and a president representing the will of the people . The Swiss Civil Code, Italian Penal Code, and the German Business law were adapted . The traditional fez was outlawed overnight as a symbol of backwardness and the veil removed as a first step in women's liberation. Within a few years, women were given extensive rights, including all political rights.

Perhaps the most difficult of all reforms, the Language Revolution, was undertaken with lightning speed: The Arabic script, sacrosanct as Koranic orthography, which had been used by the Turks for a millenium, suddenly gave way to a Latin-type simplified alphabet. Immediately thereafter, a massive effort started to rid the language of the vast number of words which the Ottomans had borrowed from Arabic and Persian. The Islamic calendar and the 'Eastern clock' were abandoned. President Atatürk articulated the direction of his reforms as an imperative of Turkish history: "We have always marched from the East to the West."

What Atatürk's Republic launched was an encompassing transformation, one of the modern world's remarkable phenomena of 'dis-orientation': Not only political and governmental change, not only the overthrow of the ancient regime, but also the shift from religion to secularism, adoption of a wholly new legal system, overhaul of the economy and education, innovation of urban life, and language revolution.

Atatürk was determined to create a republic without facile models. He denounced some of the Ottoman attempts at Westernization as "mere imitation". When he was asked in the early 1930s if the Turkish state resembled socialist or fascist or democratic governments, he gave a pithy reply: "We resemble ourselves."

As in the past, the Turkish nation today has its own unique cultural personality -- Muslim, but not typically Islamic, certainly secular in government and education; Westernized in many respects, but not European as such; part of the Third World in some ways, but not a former colony, actually the heir to the heritage of world-class empire. It provides many bridges and links, transitions and transit points. It is, however, best defined as a meeting ground for civilizations, cultures, faiths, ideologies, traditions, and explorations. It is as if the nomadic dynamism of the early centuries is still active in today's cultural mobility and restless quest.

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IS TURKEY A BRIDGE BETWEEN EAST AND WEST?

SUGGESTED TIME: One or two classroom periods.

MATERIALS NEEDED: A class set of "Terakkinin Sirri" ("The Secret of Progress") - *Worksheet # 1*

A class set of selections from Yunus Emre and His Mystical Poetry *Worksheet # 2*

OBJECTIVE: Students will understand an interest in human nature is a recurring theme throughout the history of Turkish poetry.

BACKGROUND INFORMATION:

Turkey plays a significant role in world geography. Situated in both Europe and Asia on the Anatolian peninsula called Asia Minor, Turkey borders Greece and Bulgaria to the west, Iran, Georgia and Armenia to the east, and Iraq and Syria to the south. It is bordered by the Mediterranean, Aegean and Black seas. Two important waterways, the Dardanelles and the Bosphorus, pass through Turkey, linking the Atlantic Ocean with central Asia. Istanbul, formerly known as Byzantium and Constantinople, is situated on the Bosphorus. Two bridges span the European and Asian shores of the city.

Through its oral tradition of mystical Islamic poetry Turkey has provided a philosophical and intellectual bridge between East and West (Asia and Europe). As The Book of Dede Korkut showed, the Turks were a nomadic people who were subjected to changing religious alliances, warfare, and severe natural conditions. From such experiences the Turks forged a view of life's impermanence and man's ability to endure. Some of these beliefs were most fully expressed in the humanist ideals of Sufism (Islamic mysticism) which became widespread in Anatolia from the 13th century on.

The two most important Sufi poets to come out of Turkey were Yunus Emre, who wrote in Turkish, and Mevlana Celaleddin Rumi, who wrote in Persian. At the core of Islam they saw a love of peace based on an appreciation of man's inherent goodness and god-like qualities. To the Turkish mystics, life's main struggle is against selfishness, vanity, ambition, and faithlessness. Humanism exalts man, because humanism centers upon human interests or ideals.

Such philosophical ideals not only allowed the Anatolian peasant, distanced by geography from the religious center of Islam, to find God in the heart and homeland, but they also allowed the Turks to bridge the barriers presented by the many cultures which crossed their territory.

In this unit we will look at humanist poetry from two traditions and two historical periods. "Terakkinin Sirri" was written by Mehmed Akif Ersoy in the early 20th century when Turkey was in a period of transition from the Ottoman empire to a modern, Western democracy. Ersoy was said to stand in the face of Turkish humanism, yet when he says, "let your essential nature be your guide," he positions himself squarely in the center of the humanist tradition.

Yunus Emre comes from the oral tradition of the late thirteenth century. No scholar has been able to determine his date of birth, but the date of his death is believed to be between 1310 and 1320. Many poems are attributed to him which cannot be authenticated, and therefore he could be seen as a "collective poetic entity" rather than as a single poet. Tradition says Emre was a poor peasant who began along the Anatolian steppes in search of seeds during a famine and came upon a tekke (congregation place) where he lived an ascetic life for forty years and where he was blessed with the gift of poetry.

VOCABULARY:

(from "Terakkinin Sirri")
Persians
Tartars
idle
scrutinize
philosophy
ascent
salvation

(from Yunus Emre, # 4)
grasp
boast
pharisee
toil
obeisance
pilgrimage

(from Yunus Emre, # 32)
dwell
well-stocked
strife
Friend (God)
portend
duality

(from Yunus Emre, # 40)
inmost
Mecca
eternal
routed
portal
contrary

Aim: To what degree do humanist traditions contribute to Turkey's role as both a homeland and a bridge?

Major Idea: Humanist traditions have been expressed throughout the history of Turkish poetry.

Performance Objectives: Students will be able to:
1. Compile a list of beliefs from the poems.
2. Create a definition of humanism.

Procedure/Development:
1. Write the following quote on the blackboard:

> *You better seek God right in your own heart;*
> *He is neither in the Holy Land nor in Mecca.*

Ask the students to write an explanation of what the quote means to them. After 3-4 minutes, call on students to share their interpretations. What does this quote say about the differences between people? About their sameness?

2. Distribute copies of "Terakkinin Sirri" (***Worksheet # 1***). Explain to the students that "Terakkinin Sirri" is a poem. The first section describes how the author has traveled throughout the world and scrutinized men's philosophies. The second section reveals that his life has led to a single article of faith. Prior to reading the poem to the class, the teacher will ask students to listen for the answer to the following question: What is the article of faith he has discovered? Discuss poem, paying particular attention to the following points:

- The poet refers to the East (line 1) and the West (line 16). What do these two parts of the world symbolize?
- What does he think the East can absorb from the West?
- What does the line, "Let your essential nature be your guide," say about where East meets West in the soul's geography?"

3. Select a student to re-read poem to class. As they listen for the second time, ask students to think about the following question: How does this poem further the ideas of the couplet on the blackboard?

4. Divide the class into 6 groups and distribute a copy of stanzas # 4, 32, and 40 and the questions (***Worksheet # 2***). Since there are three poems, each poem will be analyzed by two different groups. The students' task is to read the poems, and answer the questions that follow in complete sentences, incorporating the question in the answer. By thus doing, they will be creating a list of beliefs of Islamic humanism. (Prior to class, teacher may want to prepare 6 index cards, one for each group, which contains only the questions for the specific poem.)

4
Stanza 1. What is the most important thing for one to understand?
Stanza 2. What can be the failure of reading books?
Stanza 3. What is more important than learning and prayers?
Stanza 4. In what way are the holy books of the various religions the same?
Stanza 5. What is a more important journey than the pilgrimage to Mecca?

32
Stanza 1. In what way is life like a peddler who arrives but does not stay?
Stanza 2. What is more important than strife?
Stanza 3. How can having God as a friend end the struggle between opposites such as good and evil?

40

Stanza 1. How can one "reach Mecca" without leaving home? What does "reaching Mecca" mean?
Stanza 2. What is more important than religious laws?
Stanza 3. What is the relationship between man and God (the Friend)?
Stanza 4. Why doesn't it matter what religion one worships?
Stanza 5. How does one reach paradise (the divine state)?

5. These poems express some of the fundamental beliefs of Islamic faith. As a review, ask students to write down one theme they read about today. Allow students a minute or two and then compile a list on the blackboard. How did these ideas enable the Turks to bridge the many cultures which crossed their territory?

Summary:

Turkey is a geographical, spiritual and intellectual bridge between the East and West. As expressed in its poetic tradition, the ideas of Islamic humanism have enabled the Turks to adapt to their geographical separation from the religious center of Islam and to bridge the many cultures which have crossed their territory.

Application:

Students should be asked to write down one section from any of the poems studied in class and then support or criticize its theme in a paragraph. Did they agree or disagree with the main idea? Why?

Worksheet # 1:

"Terakkinin Sirri"
(The Secret of Progress)
Mehmed Akif Ersoy

I have spent years wandering in the East,
And I've seen much - not merely idled past!
Arabs, Persians and Tartars, I have seen
All the components of the Moslem world.
I've looked into the souls of little men,
And scrutinized great men's philosophies.
Then, too, what caused the Japanese ascent?
What was their secret? This I wished to learn.
These journeys, this far-reaching search.
Led to a single article of faith.
It's this -
Do not go far for such a quest,
The secret of your progress lies in you.
A nation's rise comes from within itself,
To imitate does not ensure success.
Absorb the art, the science of the West,
And speed your efforts to achieve those ends,
For without them, one can no longer live,
For art and science have no native land.
But bear in mind the warning that I give:
When reaching through the eras of reform,
Let your essential nature be your guide -
There's no hope of salvation otherwise.

From The Penguin Book of Turkish Verse
Edited by Nermin Menemencioglu
In collaboration with Fahir Iz

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Worksheet # 2

Yunus Emre and His Mystical Poetry

Edited by Talat Halman, Ph.D.

4

Ilim ilim bilmektir
Ilim kendin bilmektir

Knowledge should mean a full grasp of knowledge:
Knowledge means to know yourself, heart and soul.
If you have failed to understand yourself,
Then all of your reading has missed its call.

What is the purpose of reading those books?
So that Man can know the All Powerful.
If you have read, but failed to understand,
Then your efforts are just a barren toil.

Don't boast of reading, mastering science
Or all of your prayers and obeisance
If you don't identify man as God,
All your learning is of no use at all.

The true meaning of the four holy books
Is found in the alphabet's first letter.
You talk about that first letter, preacher;
What is the meaning of that - could you tell?

Yunus Emre says to you, pharisee,
Make the pilgrimage if need be
A hundred times - but if you ask me,
The visit to a heart is best of all.

32

Benim bunda kararim yok
Ben bunda gitmege geldim

I am not at this place to dwell,
I arrived here just to depart.
I'm a well-stocked peddler, I sell
To all those who'll buy from my mart.

I am not here on earth for strife,
Love is the mission of my life.
Hearts are the home of the loved one;
I came here to build each true heart.

My madness is love for the Friend,
Lovers know what my hopes portend;
For me duality must end:
God and I must not live apart.

40

Ask imamdir bize gonul cemaat
Kiblemiz dost yuzu daimidir salat

Love is minister to us, our flock is the inmost soul,
The Friend's face is our Mecca, our prayers are eternal.

When the friend's face came in sight, duality was routed,
And religious laws were all cast outside of the portal.

The soul makes its obeisance at the altar of the Friend,
Rubs his face on the ground and prays to the all-Powerful.

We regard no one's religion as contrary to ours.
True love is born when all faiths are united as a whole.

He who waits at the door of the Friend in truth and virtue
Is destined to arrive at the divine state without fail.

Is Turkey a Bridge Between East and West?

Art

Turkish Ceramics

A world map points to the "bridge-like" character of the Anatolian peninsula which stretches between Asia and Europe. This characteristic of the land has been compounded with the flow of people throughout history from East to West (Persians who invaded Anatolia and threatened Greece in the 5th Century B.C., or the Turks who migrated from Central Asia to Anatolia beginning around the 11th century A.D., or the Mongols of the 13th century), has yielded to a conglomeration of cultures in Anatolia. Turks of Anatolia have channeled the artistic traditions from East to West, and less so, from West to East. As the Ottoman Empire broadened its borders as far west as Vienna, Turkish words, customs, cooking, musical instruments and rhythms spread to Europe. However, some of the cooking, music and words had been adapted by the Turks from other people living to the east of Anatolia, such as Persians.

The visual arts played a prominent role among the cultural traits that Turks transmitted from the East to Europe. The most remarkable transmission occurred when the so-called "Turquerie" of the 18th century became the "high style". It appeared in the decorative programs of the European palaces. It was a contrived style, based on what Turkish art might look like rather than the actual Turkish art. The aim of the decoration was opulence, prettiness and sensuality, in sum, what Europeans associated with Turkish culture. The "Turquerie" style was an interpretation of the Turkish cultural world. The ambassadorial visit of the Ottoman dignitaries to Paris in 1718 created such a stir that it became fashionable among the French upper classes to dress in the "Turkish" style. It is important to note that the various artistic styles which had their origins in Western Europe, such as the Baroque style, were being incorporated into the Turkish art just about this time.

The Iznik Wares

The art of the Turkish ceramics, especially of those known as the "Iznik" pottery, is the most outstanding example of Turkish art that made an impact in the West. Iznik, the ancient Nicaea, not very far from Istanbul, became the center for ceramic production, especially in the 15th, 16th and early 17th centuries. The products of the Iznik kilns were much prized in Europe. Some of the best examples of the Iznik ware are found today in public and private collections in Europe and the United States. It seems that alongside with the Turkish carpets and *kilims* (flatwoven rugs), the Iznik ceramics were exported to Europe in large numbers in the early 15th century. The motifs and patterns found on pottery and on textiles (including Turkish silks and velvets which were imitated in Venice), made their indelible imprint on the decorative arts of Europe.

The Iznik wares had a complicated history of their own. They were inspired by the blue-and-white Ming Dynasty porcelain from China. Thus, Turks were responsible for transmitting Far Eastern aesthetics in ceramics to the West. The Topkapi Palace in Istanbul, the former seat of the Ottoman court and today a world-renowned museum, is one of the largest repositories of Chinese ceramics in the world, outside of China. The collection was built up gradually by the Ottoman sultans through the centuries as they bought the much celebrated Chinese celadons, stoneware and porcelain. The banquet tables of the Ottoman sultans were enriched not so much with objects in precious metals, but with the aesthetically more pleasing Chinese ceramics. Since the imported fragile ceramics were too costly for everyone to own, or even for everyday use at court, the local kilns, especially those of Iznik began to produce imitations of the Chinese ceramics. The Iznik ware was made of a white composite paste, slip painted under the glaze, and was fired at a high temperature, but was not porcelainous. (Kaolin, the main ingredient of porcelain was not available in Turkey, therefore, true porcelain could not be produced until the 19th century.)

Although 15th and early 16th century Iznik ceramics followed the Chinese models closely, both in color (blue-and-white) and in decorative motifs, the Ottoman potter enriched the decorative vocabulary around 1550 by adding naturalistic renderings of native flowers, such as tulips, carnations, hyacinths, bluebellsand so on, and broadening the color palette. We find bright tomato reds, deep blackish purples, several shades of blue and green, in addition to a less often used yellow. The broadening of the decorative motifs and color scheme pointed to the "flowering" of the Turkish taste and competence in decorative arts around 1550, which was the beginning of the classical period which lasted until about 1700. From 1700 to about 1900 is the period during which Western (European) artistic traditions influenced Turkish arts.

If we were to summarize the general characteristics of the principles of ornamentation on Iznik ware (including tiles which were extensively used as revetments for the interiors of buildings): (a) the most popular motifs were floral ones; (b) the second favored were geometric patterns, especially staggered, repeated, multipointed, enclosed or open-ended stars; (c) representation of human figures, and of living things were rarely attempted (those remained mostly at the "folk art" level); (d) the combination of floral and geometric patterns were quite frequently employed to very pleasing effects (when floral motifs were used, the objective was not to produce a realistic rendering, but to effect a naturalistic and sometimes quite stylized presentation); and, finally, (e) the arrangement of the compositions was often symmetrical, even when asymmetry was favored, it was still a balanced composition.

It seems that the earliest blue-and-white "Oriental" pottery that was imported to Europe was not Chinese but the Turkish Iznik pottery. The kilns in the Netherlands, and later in England, produced a blue-and-white pottery in imitation of Iznik ware. Only later, in late 16th and 17th centuries, Europe began to import directly from China. In the 19th century, following the stylish "Turquerie" mode in the European court circles, potters in Italy, England and the United States produced quite remarkable imitations of Iznik ware. The Tiffany workshops incorporated some of the "Turkish" themes in the form of sensuous and curvilinear flora, into their vocabulary of ornamental motifs.

The history of the Iznik ware truly attests to the "bridge-like" character of Turkey: Chinese ceramics, which were the earliest pottery to be elevated to an art form in the world, were appreciated for their very fine quality by the Ottoman Turks who amassed a treasure in Istanbul. The Ottoman potters were inspired by the high quality of Chinese ceramics and produced their own versions. Europeans, in turn, avidly collected Iznik ware, and the kilns in the West made their own version, producing similar effects. This may have been the earliest global effort in the production of similar art objects which would surpass the political and geographic boundaries and unite peoples of different cultures in the pursuit of an aesthetic satisfaction.

Ülkü Bates, Ph.D.
Professor of Art History
Hunter College
New York City

IS TURKEY A BRIDGE BETWEEN EAST AND WEST?

ART PROJECT # 1: Iznik Plate Design
ART PROJECT # 2: Turkish Tile Design

SUGGESTED TIME: Two to three classroom periods for each project

MATERIALS NEEDED: # 1: drawing paper, compass, pencils, brushes, tempera paint **OR** gray clay, underglaze, overglaze (see notes to the instructor).

# 2: graph paper, drawing paper, pencils rulers, compasses, colored markers

OBJECTIVE: Students will gain an understanding of Iznik ceramic designs which clearly demonstrate the "bridge-like" character of Turkey.

NOTES TO THE INSTRUCTOR:

This lesson contains suggestions for two art projects. Teachers may select one or both depending on interest, materials, and time available. Both projects demonstrate the transmission of Chinese aesthetics via Turkey to Europe.

Art Project # 1 can be painted onto drawing paper or clay.
Most ceramics are in shades of blue with white, green or red.

For more information, please see background essay on preceding page. This essay may be assigned as homework before the lesson.

KEY CONCEPTS/VOCABULARY:

arabesque
peripheral
geometric
interlaced
motif
two-dimensional

- *arabesque* - abstract designs based on forked leaves, interlaced vines and scrolls
- *interlace* - to cross one another as if woven together
- *motif* - the smallest unit of a pattern
- *peripheral* - located away from the center, the outer edge
- *geometric* - characterized by straight lines, triangles, circles, squares or other similar geometric forms
- *two-dimensional* - length and width of a shape

Aim # 1: Students will gain an understanding of Iznik ceramic wares by designing a floral plate.

Major Idea: An understanding of cultural diffusion can be obtained through a careful study of ceramic plate designs from China to Turkey to the Netherlands.

Performance Objectives: Students will be able to:
1. Contrast and compare Iznik ceramic plates with Chinese and Dutch plates
2. Paint a floral and curvilinear design on a plate

Materials: compass, pencil, tempera paint, brushes **OR** gray clay, underglaze, overglaze

Visual Aids: Photographs or illustrations of flowers
Examples of Iznik, Chinese, and Dutch ceramic plates
Worksheets # 1 - # 5

Discussion Topics:

- Compare Iznik ceramic plates with ceramic plates from China and the Netherlands. Make special note of color, motif, and composition.

- Istanbul has the largest selection of Chinese porcelain outside of China. Using what you have learned in your other classes and the following facts, create a hypothesis to explain this great collection of pottery in Istanbul. (If students read essay for homework, they should include this information).

    a. Ottoman Empire controlled eastern trade routes
    b. Both Chinese Emperors and Ottoman Sultans were patrons of the arts and highly appreciated nature and flowers.

Activity:

Today we are going to begin to design our own ceramic plates.

- Students will draw several thumbnail sketches of flowers
- Students will draw a floral and curvilinear design on drawing paper in a circular form.
- Students will paint their design with tempera paints

-- OR --

- Students will paint their design with underglaze on a gray clay plate.

Summary:

Students will display completed artwork for class critique.

Students will evaluate design for

- use of curvilinear, arabesque or floral motifs
- choice of color

Aim # 2: Students will gain an understanding of Iznik ceramic wares by designing a Turkish tile.

Major Idea: An understanding of cultural diffusion can be obtained through a careful study of ceramic plate designs from China to Turkey to the Netherlands.

Performance Objectives: Students will be able to:
1. Differentiate between asymmetrical and symmetrical designs.
2. Design their own symmetrical geometric pattern using color.
3. Identify and explain the basic elements of Islamic art.

Materials: graph paper, drawing paper, pencils, rulers, compasses, colored markers.

Visual Aids: Examples of Islamic Art demonstrating geometric patterns - *See Worksheets following the lesson.*

Development/Procedure:

- Teacher will ask students to identify:

    - Objects which are symmetrical in the classroom.
    - Objects which are asymmetrical in the classroom.

- Teacher will display reproductions of geometric patterns found in Islamic art. Have students identify each of the following patterns.

Islamic Geometric Patterns

square
triangle
circle
hexagon
octagon
6-pointed star
8-pointed star
10-pointed star
diamond

- Students should copy each geometric pattern into notebooks and label
- Students will practice drawing geometric patterns with compass and ruler
- Students will draw their own symmetrical geometric pattern with compass and ruler on graph paper (Note: design should be five or six inch squares to appear as a tile design)
- Students will transfer their design to white drawing paper
- Students will color their design with markers. Turkish tile designs are usually shades of blue, with accents in white, green and red.

Summary:

- What are the basic elements of Islamic art?

Basic Elements of Islamic Art

- two-dimensional design
- symmetrical
- geometric pattern
- repetitive pattern which radiates from a central point

- The completed artwork will be displayed for a class critique.

Students will evaluate tile designs for:

- symmetry
- use of repeating patterns
- use of geometric patterns and color

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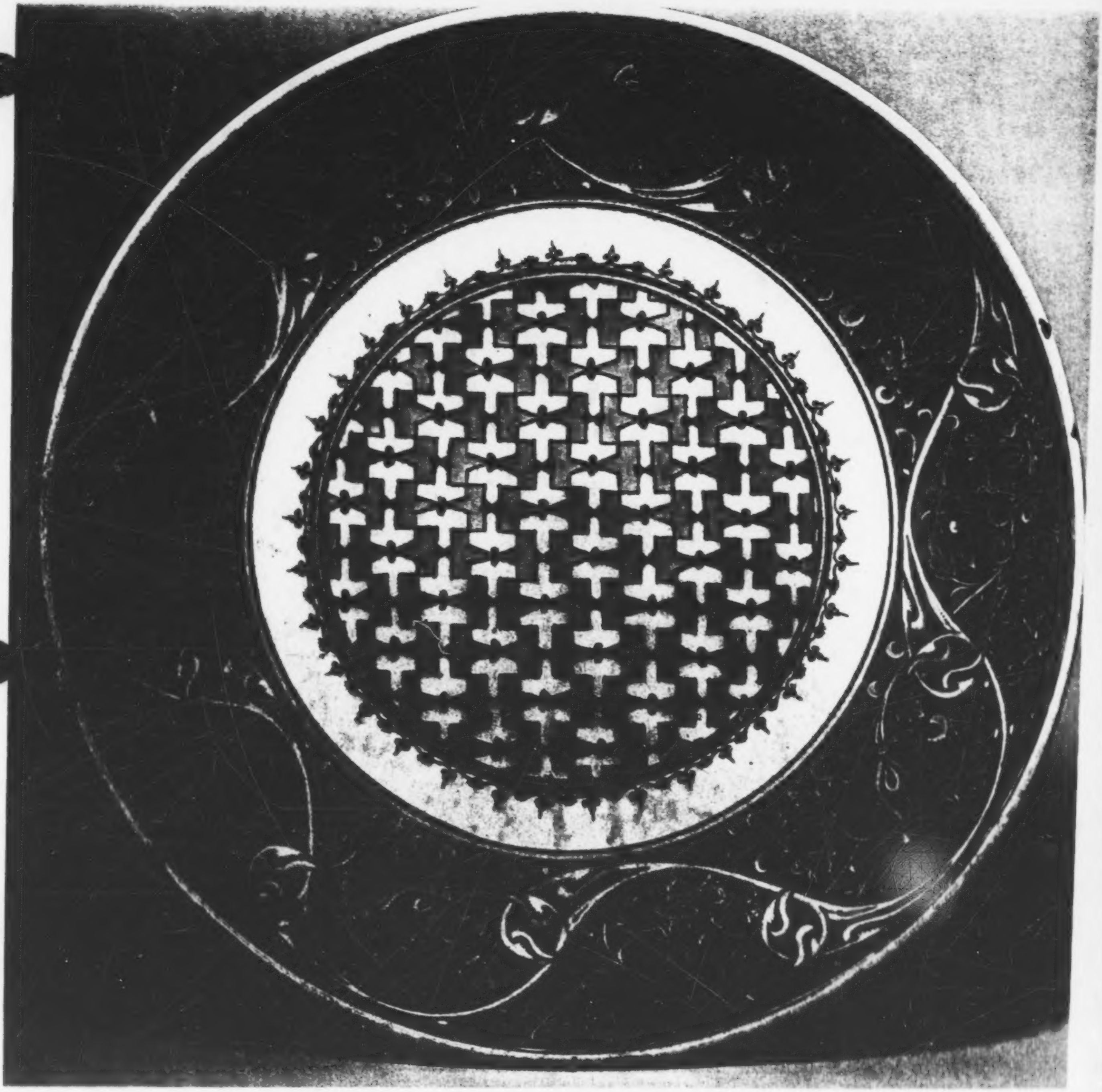

174. Plate with diaper pattern, second quarter sixteenth century (New York, The Metropolitan Museum of Art, 14.40.727)

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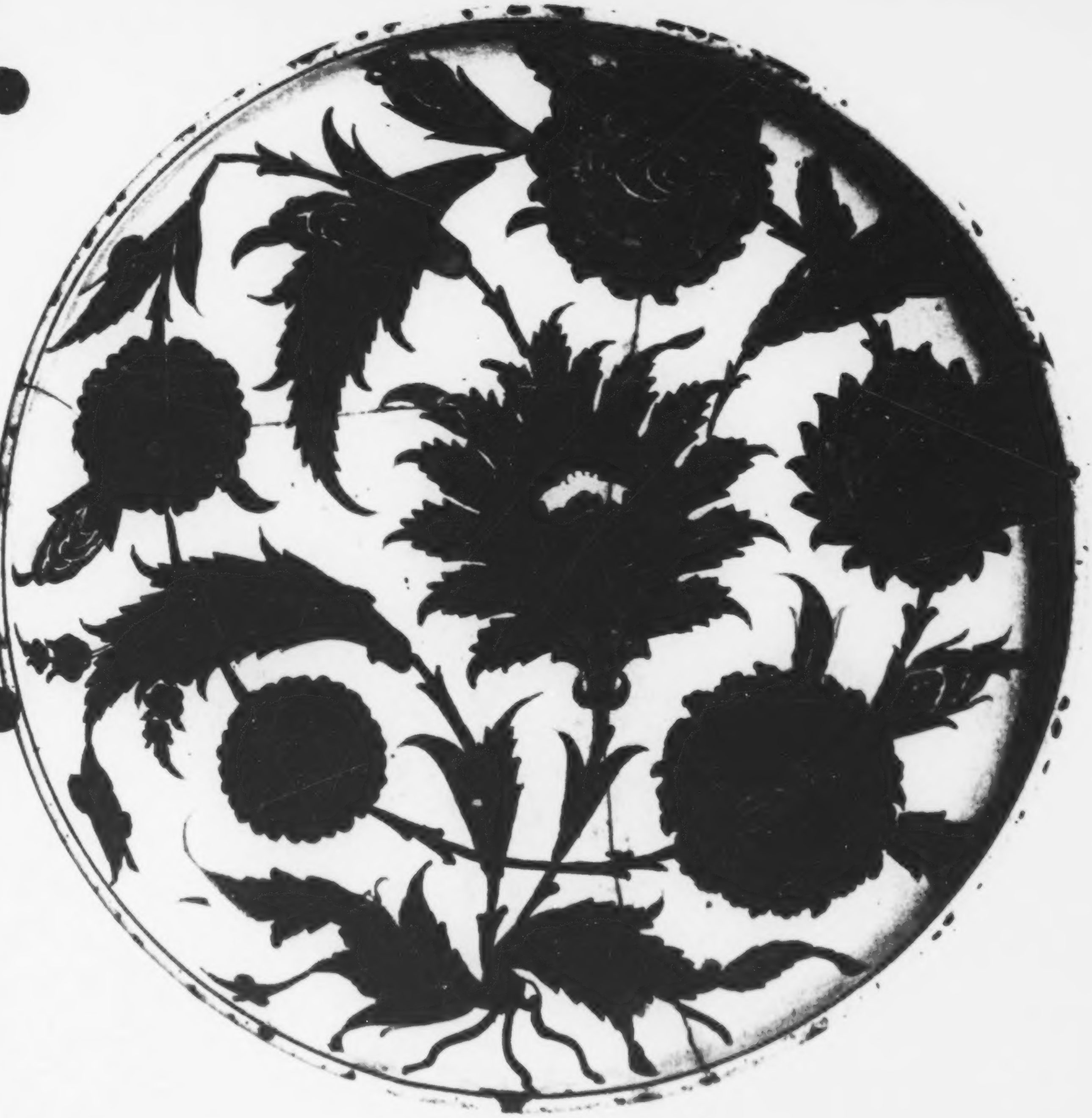

182. Plate with saz spray, mid-sixteenth century (Private collection)

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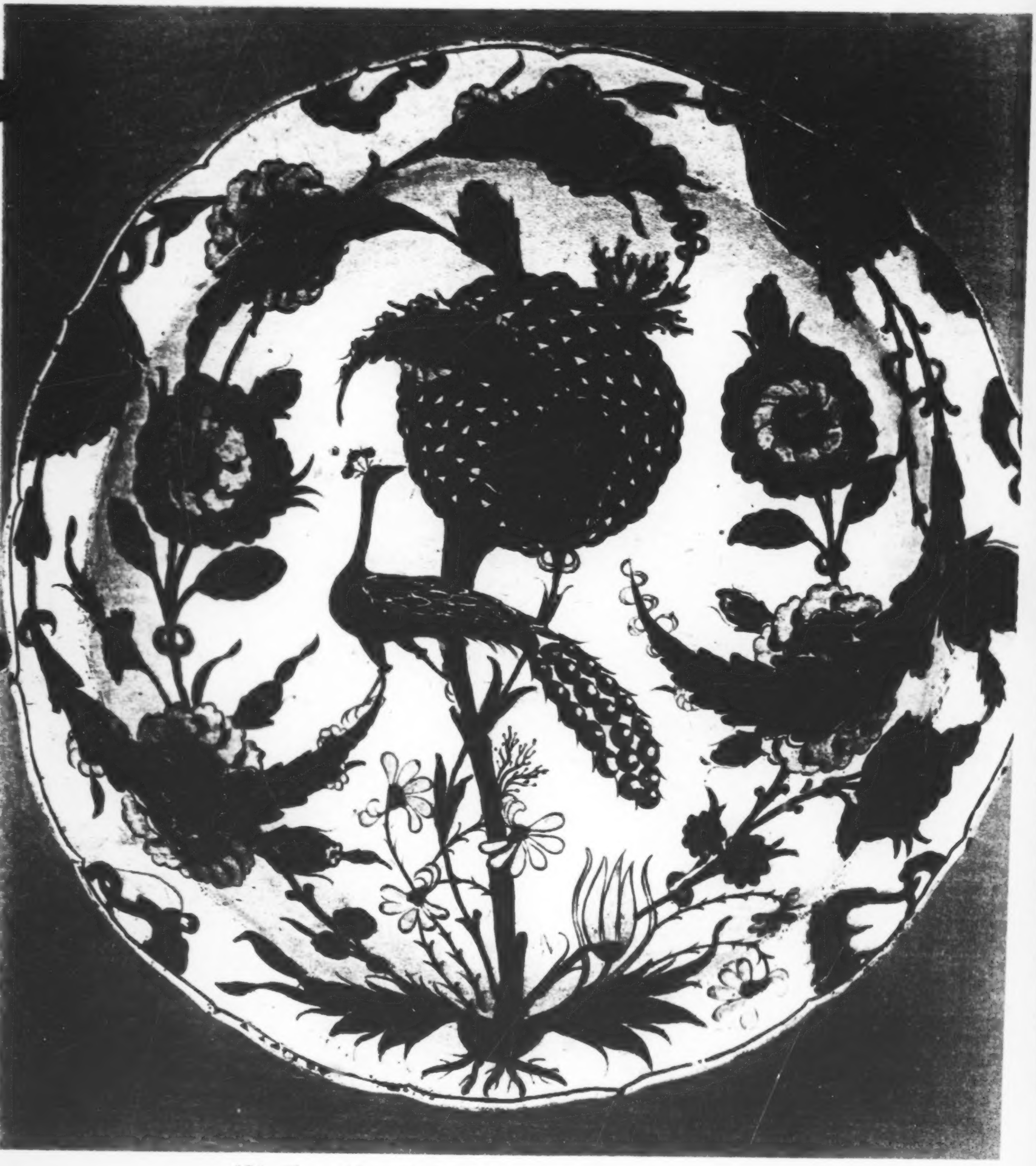

184. Plate with peacock, mid-sixteenth century (Paris, Musée du Louvre, 3449)

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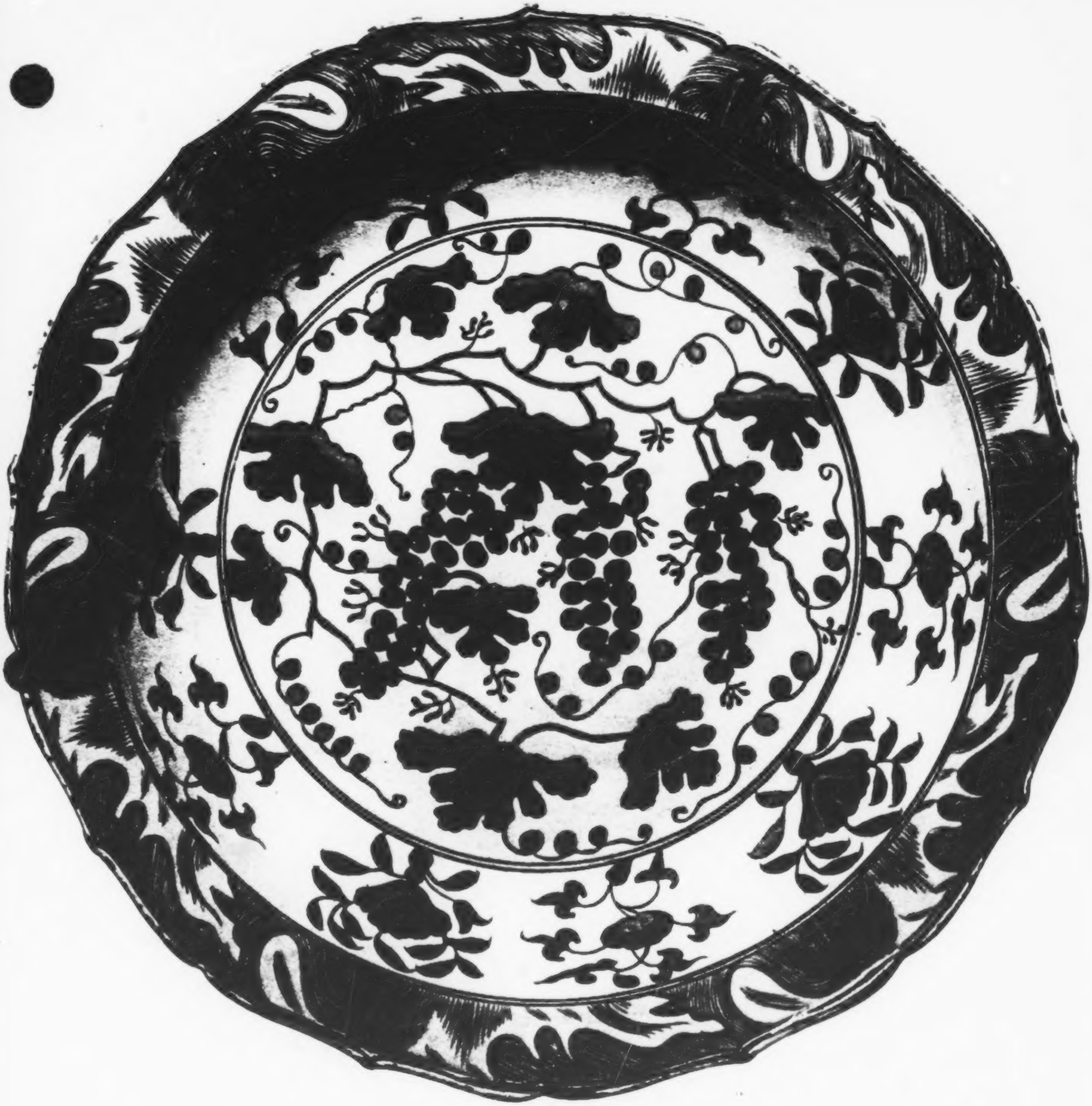

173. Plate with three bunches of grapes, second quarter sixteenth century (New York, The Metropolitan Museum of Art, 66.4.10)

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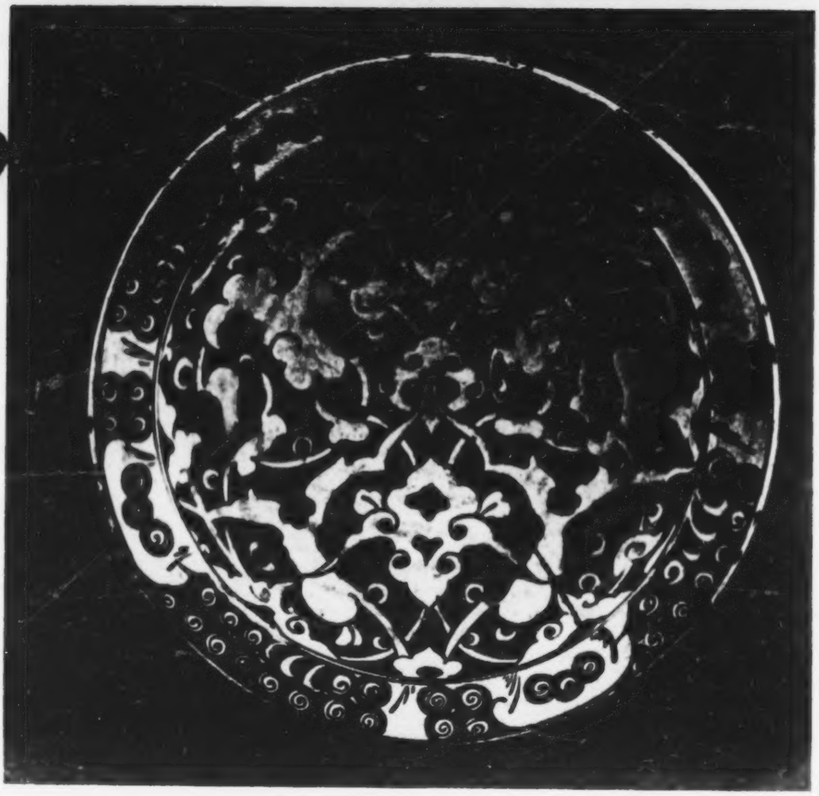
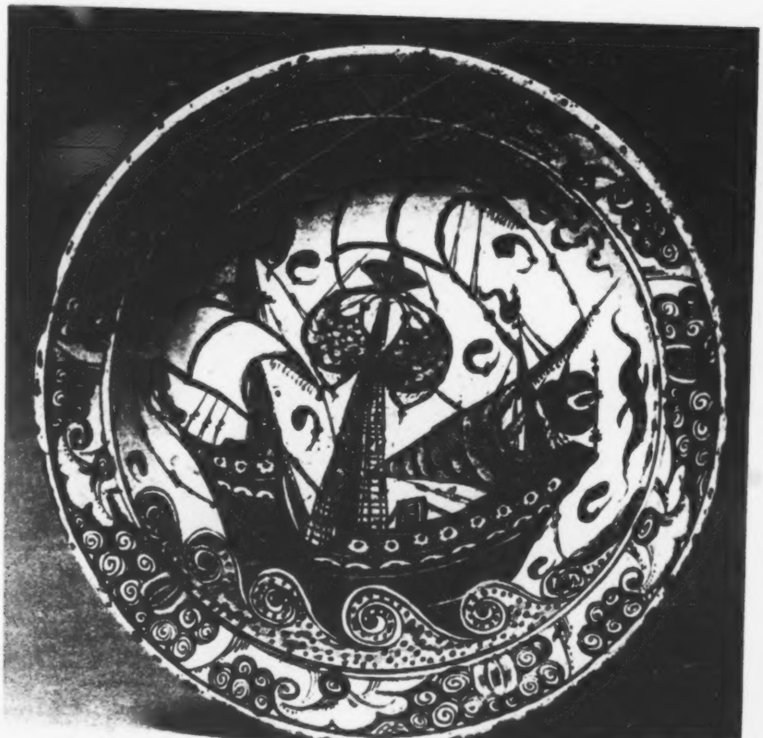


200. Plate with rumi scroll, late sixteenth cen (New York, The Metropolitan Museum of Art 66.4.13)



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201. Plate with galleon, late sixteenth century (Copenhagen, The David Collection, 24/1975)

How Do the Turks Express Themselves in Music, Art and Literature?

Social Studies

HOW DO THE TURKS EXPRESS THEMSELVES IN MUSIC, ART AND LITERATURE?

SUGGESTED TIME: One or two classroom periods

MATERIALS NEEDED: *Slides # 18, 19 and 20*
Worksheet # 1

OBJECTIVE: Students will understand the impact of Islamic art on Turkish and European art.

BACKGROUND INFORMATION:

This lesson deals with the concept of *cultural diffusion*. The teacher may select appropriate sections of the background reading for the students to study for enrichment.

KEY CONCEPTS: cultural diffusion

VOCABULARY:

- significant
- hypothesis
- cultural diffusion

Aim: How great an impact did Islamic art have on Turkish and European art?

Major Idea: By comparing and contrasting Turkish, European and Islamic art forms, students will gain an understanding of how Islamic art influenced the Turks and Europeans.

Performance Objectives: Students will be able to:
1. Identify the routes and means with which Islamic art entered the sphere of Western Europe.
2. Understand the process by which Islamic art was adapted by the Europeans and the Turks.
3. Create a hypothesis as to how great an impact Islamic art had on the development of Western culture.

Materials: *slides # 18, 19 and 20*; map (*Worksheet # 1*)

Procedures/Development:

- Teacher will begin by showing slides # 18, 19 and 20. As students view slides, ask them to make notes on the following:
  - Describe the subject of the slide
  - Identify one or two significant details in the slides (i.e. patterns, shapes)
- After viewing, teacher will place student responses on board under the following organizer:

Subject of slide	Significant Details	Notes
#18 *Doorway* *(Islamic)*		**This slide is a depiction of Islamic art. See page 69.**
#19 *Rug* *(Turkish)*		**Teacher will elicit similarities and differences to previous slide.**
#20 *Window* *(European)*		**Teacher will elicit similarities and differences to previous slide.**

- Let's review these three slides. As you look at them a second time, try to formulate a hypothesis as to how the designs and patterns in ***slide #18*** travelled to Europe (as shown in ***slide #20***). Show slides and note any additional details.

- Distribute Map (*Worksheet #1*)

- Ask students to offer suggestions on how the ideas about design and patterns travelled to Europe.

- This spread of ideas is only one example of a process called "cultural diffusion".

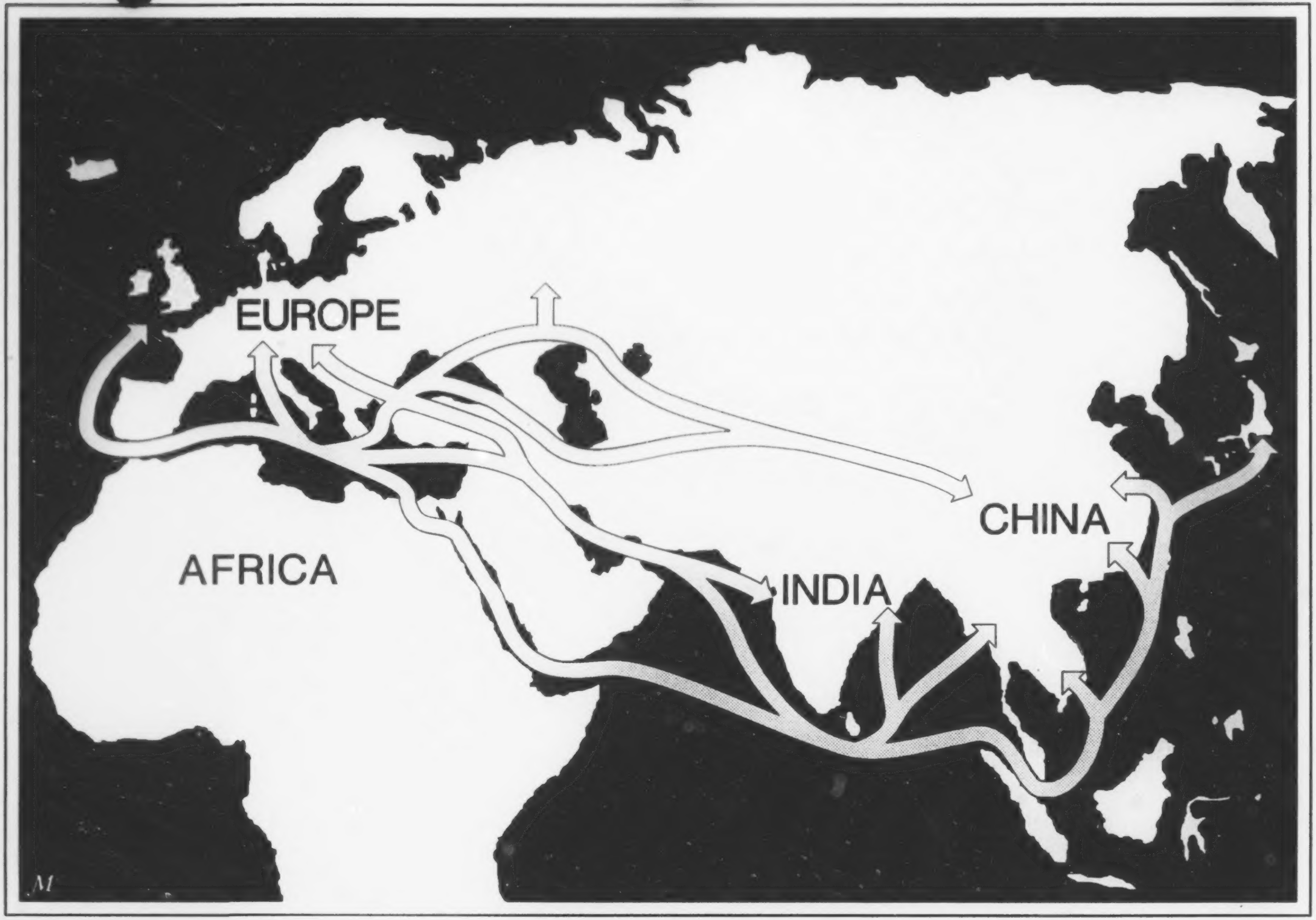
    - What do we mean by "cultural diffusion"?
    - How did this process occur?

- Ask students to trace route on maps.

Summary Activity:

Cultural diffusion is an on-going process. Working in pairs, tell how each of the following is an example of cultural diffusion:

- rock and roll
- blue jeans
- moccasins
- pizza
- jazz


EUROPE
AFRICA
INDIA
CHINA
M

The Traditional Trade Routes Between Europe and the Orient

Worksheet # 1

How Do the Turks Express Themselves in Music, Art and Literature?

Literature

Aesthetics

Literary expression, especially in verse, dominated Turkish creativity in the early centuries. In the beginning was poetry - and it continues to be a compelling force well into our times. Architecture and the plastic arts in general came after the nomadic period, reaching their zenith in the 16th century. Performing arts - mainly music and dance - date from the earliest eras. But it is the literature, as transliterated, that constitutes the most systematic, substantive and reliable body of cultural documentation for the past 15 centuries. It embodies, perhaps better than any other genre, the nation's mythos, pathos and ethos.

The first major written work is a series of inscriptions on stelae which still stand in Mongolia. Erected in the early 8th century, the so-called Orhon Inscriptions furnish vivid accounts, in a well-developed prose style, of the victories and defeats of the Köktürks. In them, we find an explicit national and cultural consciousness - and an *idealpolitik* whereby the leaders emphasize feeding the hungry, clothing the naked, and helping the poor.

A large body of oral literature developed as well - creation myths, tales of migration and morality, and ***The Tales of Dede Korkut***, twelve interrelated tales which came to constitute the national epic. In addition, a vast repertoire of folk tales and popular poetry (often serving as lyrics of songs), came out of the oral tradition, providing entertainment and enlightenment to nomads and settled communities in rural areas through the centuries - as is still true of the Turkish countryside today. A product of the collective imagination as well as the work of individual creative artists, this folk literature has always voiced, in its spontaneous, sincere, and often matter-of-fact fashion, the sensibilities, yearnings and criticisms of the rural people. It exerted little influence on urban culture until the 20th century. Since the turn of the century, however, it has been a dominant force in Turkish aesthetics.

Anatolians, since the ancient times, were enamored of dance. So were Central Asian Turks. As a result, Anatolia became and remains a fertile ground for an astounding variety of folk dances. Prof. Metin And, a prominent scholar, has determined that there are about 1,500 types, most of which are distinct with regard to music, steps, rhythms, costumes, themes and accessories.

Turkish folk music - featuring songs and instrumentals - has been remarkable for its continuity. It is an amalgam of Asian, Anatolian, Arabo-Persian and Balkan strains. The distinguished Hungarian composer and musicologist Bela Bartok, after doing research in Turkey in the 1930's, wrote that it is difficult to find a tradition of such duration elsewhere in the world. The melodies range from solemn, slow, soothing to fast, lilting, rousing. Regional variations and flavors are extensive. A variety of string and wind instruments and the drums (with evocations of shamanic rituals) continue to excite audiences at rural weddings and festivities and nowadays at urban festivals and on concert stages.

Ottoman elite culture produced a refined classical literature and music heavily influenced by Islam and by the arts of the Arabs and Persians. No mosque music developed with the sole exception of the chanting of the "Mevlid" (Ar. "Mawlid"), a long poem of Nativity of Muhamed recited on high holy occasions and to commemorate deceased Muslims.

Music played a focal role in the rituals of the Sufi (Islamic mystic) sects and brotherhoods, especially among the Whirling Dervishes, who perform a ceremony which involves whirling to the accompaniment of instrumental music and chanting of prayers and poems. The ceremony, which the Dervishes do not regard as a dance, is an act of faith whose purpose is to induce ecstasy and inner enlightenment.

In the Ottoman system, whose ideology and creative life evolved under the influence of mainstream Sunni Islam, the mystics provided a heterodox spirituality. Many of them were artists, philosophers and poets who introduced a more liberal, latitudinarian religious faith. Although some were considered heretical and occasionally persecuted, many prominent personalities among them enjoyed an influential status. The ruling establishment, including some Sultans, supported various Sufi sects and sought the advice of their leaders. The collective impact of the Sufis on Ottoman literature, music calligraphy, theology, and spiritual life is immense.

Turkish literature produced its earliest major works from the 1070s onwards with the appearance of *Kutadgu Bilig* (translated into English as "The Glory of Royal Wisdom"), a mirror for princes written by a chancellor named Yusuf Has Hacib in about 6,500 rhymed couplets and *Divan ü Lugat-it Türk* (Lexicon and Compendium of Turkish), a study of Turkish dialects and a selection of early poems, compiled by Mahmud of Kashgar. The didactic, mystical and secular literature of the 12th to the 15th century in the Turkish-speaking lands is impressive in size and content. The Seljuk Empire cherished the poetry of two great mystics, Mevlana Celaleddin Rumi, who wrote in Persian (which was like the Latin of medieval Europe) and Yunus Emre, who composed popular hymns and poems in simple Anatolian Turkish. The cultural efflorescence of the period also gave rise to an earthy humor represented by Nasreddin Hoca, an irrepressible wit and story-teller, whose funny pranks and satirical gags have enchanted not only Turks, but also many communities in the Middle East, Asia, North Africa, and the Balkans to this day.

The Ottoman establishment was enamored of poetry. Two-thirds of all the Ottoman Sultans wrote verses. Süleyman the Magnificent turned out close to 3,000 accomplished verses. Selim III (d. 1807), also a poet, was a fine composer of songs and instrumental, including Sufi music. Murat IV (d. 1640) once sent a communiqué in verse to his Commander-in-Chief who replied in a poem of his own using the same rhyme scheme. In the 19th century, some dictionaries (Turkish-French, Turkish-Greek, etc.) and a chemistry textbook were produced in rhymed verse.

The spirit of classical Ottoman poetry was intensely romantic. Love, human and divine, abstract and erotic, held sway, overshadowing most other themes. The prominent 16th century master Fuzuli wrote: "Love is all there is in this world/Science is nothing but idle talk." The couplet was symptomatic of the lack of scientific development, or even the spirit of inquiry, in the Ottoman state until the 19th century when it was finally realized that the Empire, lagging behind in technology, should acquire scientific knowledge from the West.

With thousands of words borrowed from the Arabic and Persian, the Ottoman elite created a hybrid vocabulary which was quite inaccessible to all except the highly educated. The vast majority of the population, being illiterate, relied on the oral traditions of folk poems and tales. The conservative religious officials obstructed the introduction of the printing press until the 1720s, more than 250 years behind its appearance in Europe. Even then, the number of books printed and distributed was rather small until the middle of the 19th century.

Upper and lower classes in cities enjoyed various types of the performing arts - "meddah" (story teller and sit-down comic), orta oyunu (a theater-in-the-round similar to the commedia dell'arte), and the shadow theater. With dozens of colorful figures, manipulated like flat puppets behind a white screen, this type of comic shadow show had the makings of a TV sitcom series. Widely popular among children and adults from the 16th to the 20th century, it provided a cheerful opportunity for the public to poke fun at social mores, human foibles, and public officials.

Classical literature lost its appeal by the early 19th century. Ottoman institutions in general had become outmoded. The still sprawling state was caught in an irreversible decline. Ottoman intellectuals turned to Europe, hoping to save the state by importing technology and culture. A spate of reforms in Ottoman institutions and laws - collectively known as "Tanzimat" - was initiated. This had far-reaching implications for cultural life. European philosophy and literature became fashionable. New genres - the novel and the short story, and playwriting for the legitimate stage - started along with an extensive translation activity. European classical music was introduced. Many educational institutions adopted a scientific curriculum from their Western counterparts. In the previous century, there had been a growing interaction between the Ottomans and Europe. In the so-called Tulip Age (1718-1730), the Ottomans had built places and mansions copied from Paris and Vienna. In Europe, there was a brave new fashion which came to be called "Turquerie." Inaugurated in 1839, "Tanzimat" ushered in a program of cultural and scientific modernization patterned after the major European countries.

Since then, the Turkish nation has been modernizing without interruption. The process gained a stunning momentum in the first 15 years of the Republic. Urban elite culture became Europeanized in much of its lifestyle, in its professional life, and in the domain of creative arts. The University of Istanbul, one of the world's oldest (dating from the 1450's), was overhauled and transformed into a European-type institution of higher learning.

In the seven decades of the Republic, aesthetic experience has been as varied as one can imagine in any country. Radio programming is a faithful mirror of this diversity: In the course of a single broadcast day, the audience can hear Ottoman classical music, Argentinian tangos, rock 'n roll, Viennese operetta, jazz, Anatolian folk music, Italian opera, electronic music, Turkish popular music, rap, French songs, a Mozart symphony, Portuguese fado, rhythm and blues, German lieder, a Broadway musical, African dance music...

The spectrum of literary aesthetics is correspondingly broad. The traditions of Turkish literature are alive and well - folk poetry, neo-classicism, experiments with conventional forms, etc. From the West, virtually all modern movements and ideologies have found their way into Turkish literature: surrealism, symbolism, communism, existentialism, concrete poetry, and others. There is no aesthetic strategy in 20th century Europe and America that has not made its entry into the Turkish creative experience.

A similar phenomenon exists in the plastic arts as well. Particularly modern painting has been enthusiastically responsive to developments in the West while coming to grips in some very imaginative ways with the tradition of Ottoman miniature painting and decorative arts. It is also significant that the Turkish Republic has been the leader in introducing the art of sculpture to the Muslim world where traditionally the religious establishment has discouraged concrete depictions of the human body. Sculpture and statues, contrary to their absence in conservative Islamic countries, are visible everywhere in Turkey.

A remarkable development is in the theatrical activity and dramatic writing. Very few cities in the world have a broader range of productions than Istanbul and Ankara. Every season, audiences can see Shakespeare, ancient Greek drama, American and European plays in addition to a wide repertoire by native playwrights who turn out social realist plays, tragedies in the grand manner, boulevard plays, musical comedies, poetic drama, Brechtian epic theater, black comedy, modern versions of shadow plays, political satire, cabaret, well-made family melodramas, and dramatizations of mythological themes and legends.

TV is a national pastime, perhaps a passion that absorbs the attention of the people from all walks of life. With a score of channels now going full-blast, a vast number of Turks seem to be dividing their time between work and TV. This has had an arresting effect on some types of cultural activity: It is statistically true that, probably because of TV's dominance, newspaper circulation and book sales have not increased at all in two decades although the population has increased about 20 million and literacy has taken strides in the same period. Film production has shifted in the direction of telecasts and the number of movie theaters has decreased due to shrinking audiences. The artistic and technical quality of Turkish films, however, has greatly improved. In recent years, many of them have won awards at major international film festivals.

Opera, ballet, and classical (and modern) music continue to flourish in the major cities. The fact that there are three full-fledged symphony orchestras, two opera companies and two ballet companies as well as a rather impressive number of compositions of music in the Western vein contrasts sharply with the rest of the Third World. This is one of the dramatic proofs of the fact that Turkey is hardly a typical underdeveloped country. In fact, judging by its nine-thousand year heritage of civilizations, its traditional Central Asian and Seljuk, and Ottoman cultures, its modern creativity, and on the strength of the scope, depth and diversity of its cultural life, it is one of the world's most developed, even advanced, nations.

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HOW DO THE TURKS EXPRESS THEMSELVES IN MUSIC, ART AND LITERATURE?

SUGGESTED TIME: Two classroom periods.

MATERIALS NEEDED: **Aim # 1** - A class set of Nasreddin Hoca readings - ***Worksheet # 1***

Aim # 2 - A class set of ***Worksheet # 2***

OBJECTIVE: Students will understand how folktales and anecdotes transmit traditional Turkish values.

BACKGROUND INFORMATION:

Oral literature has been an abiding Turkish tradition, and Turkey still remains strongly rooted in oral tradition. The Book of Dede Korkut and the poems of Yunus Emre are both from the oral tradition. In many of the villages in rural Turkey where the bulk of the population still lives, much of the lore governing the activities of daily life is transmitted from generation to generation by the spoken word. Each region has distinctive folk dances and songs, and villages boast folk poets who compose songs of love and adventure which are sung at weddings and other public occasions. Teams of story tellers participate in competitions. In one competition storytellers are accompanied by a stringed instrument called a saz as they compose poems spontaneously according to rhymes suggested by the audience. Each minstrel must recite his poem with a needle between-his lips and must avoid the pronunciation of the consonants B,M, and P, all of which cause the needle to pierce the lips.

In this unit we will first read anecdotes about Nasreddin Hoca, one of the most beloved and celebrated personalities of the Middle East. He lived in the 1200's. He was very cunning, clever and humorous and seemed to have an answer for everything. The name "Nasreddin" means "Helper of the Faith," and the word "Hoca" is denoting a learned man. For additional information, see ***Chapter 3, Art*** section.

READING STRATEGY:

A folktale is a dynamic speech act which varies over time and across regions. Folktales record forms of work, customs, dress, traditional greetings, power relationships and festivals. Folktales may often convey the theme that a struggle against severe difficulties in life is unavoidable and that if one confronts life's hardships head on one can master obstacles and emerge victorious.

An anecdote is a short tale, set in the real world. The Nasreddin Hoca anecdotes that we will read are based on humorous situations and reveal the insight of the peasant mind. They moralize, satirize and illustrate social truths.

KEY CONCEPTS:

folktale
anecdote
plot
character
theme

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Aim # 1: To analyze the extent to which the Hoca stories reveal Turkish culture.

Major Idea: The narrative tradition of folktales and anecdotes are an important component of Turkish aesthetic life. Folktales about archetypal folk characters reflect Turkish values and identity.

Performance Objectives: Students will be able to:
1. Define folktales and anecdotes.
2. List elements of culture presented in folktales.
3. Compare their own traditions with those found in folktales.

Materials: *Worksheet # 1*

Procedures/Development:

Teacher will begin by distributing *Worksheet # 1* to students. Since the stories are short, students can easily read the three anecdotes and complete the questions in 10 minutes. Ask for a volunteer to read each anecdote aloud to class and review questions. Teacher will write the following guiding questions on the chalkboard.

- Describe Nasreddin Hoca.
- Although some may call Hoca a fool, is there a "method to his madness?"
- How does he allow us to stumble upon the truth?

Ask students to list moral or spiritual lessons of the stories.

Compare the lessons in these stories to the lessons in the poems of **Yunus Emre** (Chapter 2).

- Do any of the customs in these stories remind you of contemporary practices? Select one custom or value that you found in the story and explain why it reminds you of your own life. Write a brief paragraph.

HOMEWORK

Students should read "Cengidilaver" (*Worksheet # 2*) before coming to class. List and explain two examples of customs in the story.

Teacher's Note:

Additional supplementary readings are included at end of lesson.

Worksheet # 1

Backward on the Donkey

One Friday as Nasreddin Hoca was getting ready to go to the mosque to read the lesson from the Koran to the congregation, he heard a *Tak! Tak! Tak!* at his door. As he opened the door he found all the boys from school standing in the courtyard. "What is this!" he exclaimed.

"Well, Hoca Effendi, we decided to go with you to the service today," said one. And the others agreed that this was so.

"I'll be happy to have you attend the service," said the Hoca, "but I'm not quite ready yet to leave. Just wait out there, and I'll be along in a minute or so."

The Hoca shut the door and quickly put on his long coat and his ample turban. Then he hurried to the door, opened it, slipped into shoes beside the doorstep, and rushed across the courtyard to mount his donkey. But in his haste, he mounted his donkey backward!

The boys began to grin and nudge one another, wondering what the Hoca would find to say about his ridiculous mistake. As for the Hoca, he was wondering, too, but he kept a firm grasp on his wits as he glanced from one boy to another.

"I suppose you are all wondering," he said "why I have seated myself backward on my donkey, but *I have my reasons.* If I were to seat myself forward on my donkey and ride ahead of you, I could not keep an eye on you.

On the other hand, if I were to sit forward on the donkey and ride behind you so that I could watch you, that would be improper, for I am your master. Therefore, I am riding ahead of you *and* keeping my eye on you!"

1. *Tak! Tak! Tak!* is best translated as: A. hello, B. goodbye, C. knock, knock.
2. The real reason Nasreddin Hoca mounted the donkey backwards was because he: A. wanted to make the boys laugh, B. was in a hurry, C. wanted to keep his eye on the boys.
3. Hoca tried to recover his dignity by appealing to the boys': A. sense of shame, B. respect for elders, C. love of fun.

Nasreddin Hoca as Preacher

Once Nasreddin Hoca was assigned as religious leader in a village. Taking over the duties of the former preacher, Nasreddin Hoca appeared at the mosque for the Friday noon service. But he had just moved to that village, and had not had time to prepare a sermon. From the *mimber*, he addressed the congregation in the mosque: "O people, do you know what I shall talk to you about today?"

Hesitating for only a moment, the congregation answered, "No, we don't."

"Well neither do I," said the Hoca, and he climbed back down the steps of the *mimber* and went along home.

On the next Friday, Nasreddin Hoca went to the mosque again and having ascended the *mimber*, he asked the congregation the same question: "O people, do you know what I shall talk to you about today?"

"Yes we do," was their reply.

"In that case," said the Hoca, "it will be unnecessary for me to repeat it."

And he climbed down the steps of the *mimber* and went along home.

On the third Friday, the people gathered ahead of time in order to decide what to say when the Hoca asked them his difficult question. They decided that half of them would say that they knew what he was going to talk about and the other half would say they did not know.

When Nasreddin Hoca arrived at the mosque and had mounted the *mimber*, he addressed the congregation: "O my good people, do you know what I going to talk to you about today?"

Some said "Yes, we do."

"Others said "No, we don't."

Upon hearing this, the Hoca replied, "If that is the way it is, then let those who know tell those who don't know." And descending the steps of the *mimber*, he went along home.

On the following week, the people again gathered before the Friday noon service. One of them said, "This new man is so quick at repartee that no matter what we might say, he would find a reason for not preaching a sermon. Therefore, this week let us not give any answer at all to whatever question he may ask us." Everyone agreed with that suggestion.

Shortly the Hoca entered the mosque, ascended the *mimber*, and asked, "O people, do you know what I shall talk to you about today?"

No one answered a single word. He asked the same question a second time and then a third time. Still no one uttered a sound.

"Ah!" said Nasreddin Hoca. "It seems that no one has come to the mosque today to hear my sermon!" With that, the Hoca walked down the steps of the *mimber* and went along home without having delivered a sermon.

1. A *mimber* is a: A. bell, B. place where the sermon is delivered, C. prayer.

2. Each time the Hoca comes to the mosque he: A. tricks the congregation, B. delivers a sermon, C. says nothing.

3. One can conclude from the story that on Fridays people traditionally: A. clean house, B. attend political meetings, C. go to the mosque.

The Hoca and the Drought

One day, Nasreddin Hoca happened to be visiting in a small village which had no rain for many weeks. The villagers, despite great care in the use of their water, had at last found themselves reduced to just a cupful for each family.

"Oh, Hoca," begged one of the men, "please do something. If this drought continues, we shall all die."

Do something about rain? Rain was in the hands of Allah. No one could be certain when it would rain...Suddenly the Hoca smiled. "Bring me a bucket of water," he said, "and, Allah willing, the rain will come."

The villagers hurried to bring their small hoards of water, a cup here, a cup there. With all their supplies, they could fill no more than a pail.

To their astonishment, the Hoca removed his shirt and began to wash in the precious water. "*Aman*, Hoca!" said one of the men. "How can you *do* that? We have been saving that water to preserve the very lives of our children!"

But the Hoca made no response at all, either to this protest or to the increased grumblings that followed. He scrubbed earnestly at his shirt until it had been thoroughly washed. Then, wringing it out carefully, he hung it on a bush to dry.

No sooner had the shirt been safely draped over the bush when the skies opened and a veritable cloudburst came. Drenched by the welcome rain, the villagers gathered around the Hoca and asked him how he managed such a miracle. "Well, you see," said the Hoca, "I never yet have hung my clean shirt out to dry but what the heavens have sent a regular deluge!"

1. A deluge is a: A. drought, B. cloud, C. rainfall

2. The people were shocked when Hoca washed his shirt because: A. he was always dirty, B. he used their whole supply of water, C. only women washed clothes.

3. It finally rained because: A. it always rained when Hoca left clothes out to dry, B. Hoca prayed to God, C. it had been raining for forty days.

Supplementary Reading

On being asked his age , Nasreddin Hoca said, "Forty."

"But, Hoca, that's what you said last year!"

"That's right. I'm a man of my word. I always stick to what I say."

●

While carrying a load of glassware home, Nasreddin Hoca dropped it in the street. People gathered around him and all the smashed glassware.

"What's the matter with you people?" asked Nasreddin Hoca. "Haven't you ever seen a fool before?"

●

Early one day Nasreddin Hoca was told that an oxcart was just passing his door on its way to his native town, Sivrihisar. He at once jumped out of his bed and sprang onto the oxcart just as he was.

When the word spread that Nasreddin Hoca was in town, almost everyone in Sivrihisar came to see him, but what they saw was a half-naked Hoca. When asked about this state of attire, he said simply, "I'm so fond of you all that in my hurry to get away, I quite forgot to put on my clothes."

●

Someone asked Nasreddin Hoca, "I'm very much puzzled as to the size of the earth. How long does it measure?"

Just then a funeral passed by, and Nasreddin Hoca, pointing to the coffin said, "The man who can answer your question lives there. Ask him, for he has just taken its measure."

●

One day the neighborhood boys arranged to play a trick on Nasreddin Hoca: they would make him climb a tree, and while he was up there , they would steal his shoes.

Standing at the foot of the tree, they began to discuss the question in great excitement. "No one can climb this tree," they cried.

Nasreddin Hoca passed by, and hearing what the children had said, went up to them and said, "I can climb that tree." And tucking up his skirts he proceeded to squeeze his shoes into his pocket.

"Why do you put your shoes in your pocket?" they asked. "You won't need them up the tree."

"How do you know I shall not?" Nasreddin Hoca said. "Let me keep them handy in case I find a road up there."

●

A poor man found a crust of dry bread and was thinking how he could find something to give it a relish when he passed by a sidewalk cooking stand. There was a saucepan of meat fizzling and boiling on the fire. It gave out delicious aromas.

He broke the bread into little bits and pieces and held them in the steam until they became quite soft. Then he ate them. The cook, however, caught hold of this poor man and demanded payment.

The man refused to pay, saying that he had not taken any of his food. Besides he had no money. The cook took him to the court. It so happened that the *kadi*, the judge, was none other than our friend Nasreddin Hoca.

After listening to both men, Judge Nasreddin Hoca, took a few coins from his pocket and, shaking them in his palm, asked the cook if he heard the coins rattling. "Yes, your Honor," he answered.

"Well, the sound of these coins will be your payment," Nasreddin Hoca said. "Take it and leave."

"What kind of judgement is this, your Honor?" the man protested angrily.

"It is a perfect settlement of your claim," Judge Nasreddin explained. "Anyone who is so mean to ask money for the steam from his meat deserves the sound of these coins."

●

Nasreddin Hoca, with his son, was going to visit a friend in a village. He put the boy on the donkey and he walked alongside.

"Look at these young men of today," some people who saw them said. " What a shame! making his old father walk while he rides the donkey in comfort!"

"Father, it is not my fault," said the boy to his father. "You said that I should ride the donkey."

So saying, the boy dismounted and Hoca mounted the animal. But no sooner had they gone a short distance than several passing people called out, "Oh, look at that hard-hearted brute! Isn't it a shame to make the poor lad run like that and bake in the sun while he himself rides the animal comfortably!"

Hoca thereupon pulled the boy up, and put him behind him on the donkey. But they had not gone far before others saw them and said, "What cruelty! Two people riding on a poor donkey!"

At last Nasreddin Hoca lost his temper. They both got down and drove the donkeys before them.

It wasn't long before still others came along, and seeing them, cried "Look those stupid people! Letting their donkey go free and easy while they trudge in the heat. What idiots there are in this world!"

Hearing this, Nasreddin Hoca said to himself, "How true it is! No one can please everyone."

●

On a frigid and snowy winter day Nasreddin Hoca was having a chat with some of his friends in the local coffee house. He said that cold weather did not bother him, and in fact he could stay, if necessary, all night without any heat.

"We will take you up on that, Hoca," they said. "If you stand by all night in the village square without warming yourself by any external means, each of us will treat you to a sumptuous meal. But if you fail to do so, you will treat us all to dinner."

"All right, it's a bet," Hoca said.

That very night, Nasreddin Hoca stood in the village square till morning despite the bitter cold. In the morning he ran triumphantly to his friends and told them they should be ready to fulfill their promise.

"But as a matter of fact you lost the bet, Hoca," said one of them. "At about midnight just before I went to sleep, I saw a candle burning in a window about three hundred yards away from where you were standing. That certainly means that you warmed yourself by it."

That's ridiculous," Nasreddin Hoca argued. "How can a candle behind a window warm a person from three hundred yards?"

All his protestations were to no avail, and it was decided that Hoca had lost the bet. Nasreddin Hoca accepted their verdict and invited all of them to a dinner at his home.

They all arrived on time, laughing and joking, anticipating the delicious meal Hoca was going to serve them. But dinner was not ready . Hoca told them that it would be ready in a short time and left the room to "prepare" the meal. A long time passed, and still no dinner was served. Finally, getting impatient and very hungry, they went into the kitchen to see if there was any food cooking at all. What they saw, they could not believe. Nasreddin Hoca was standing by a huge cauldron, suspended from the ceiling. There was a lighted candle under the cauldron.

"Be patient, my friends," Nasreddin Hoca told them. "Dinner will be ready soon. You see it is cooking."

"Are you out of your mind, Hoca?" they shouted. "How could such a tiny flame boil such a large pot?"

"Your ignorance of such matters amuses me," Nasreddin Hoca said. "If the flame of a candle behind a window three hundred yards away can warm a person, surely the flame will boil this pot which is only three inches away from it!"

●

One winter Nasreddin Hoca was very hard up. He cut down his family's expenses to make ends meet, but still was having a very tough time. He decided to cut down his donkey's oats as well.

So every time he fed the animal, he gave him a little less than before, and the donkey remained as lively as ever. Later on, when he had reduced the feed by one handful, the donkey did not seem to mind.

Nasreddin Hoca went on his way until he had reduced the ration by one half. Although the donkey had become very quiet, he still looked very fit.

Two months passed and he had reduced the donkey's ration to less than a half. But now the poor brute was not only quiet but looked miserable. He had come to the state where he could scarcely stand. He now rarely touched his straw. His ration of oats was just a handful.

One morning Nasreddin Hoca entered the stable and found the animal dead. "Ah! My poor donkey," he said to himself, "just when he was getting accustomed to living on nothing, he died!"

●

Nasreddin Hoca went to the bazaar and bought his household's weekly vegetables and other groceries. He put them in a sack over his shoulder, mounted his donkey and headed home.

On the way he met a friend who wondered why Hoca was carrying the sack on his shoulder rather than tying it onto the animal.

Nasreddin Hoca answered, "My poor donkey has a big enough load carrying me, and he doesn't need any extra weight, so I carry the sack myself."

●

Nasreddin Hoca was invited to a feast, and he went there in his everyday clothes. He was seated at the far end of the room where no one paid further attention to him. The guests who were all finely dressed were casting derisory glances at his modest attire, and the food servers acted as if Hoca was not in the room. Realizing that it would be a long time before he was served, he got up ran home, put on a fine fur coat, and returned to the festive hall where he was now received with great deference and was seated at the head of the table with the important people of the town. When the soup, the first course of the meal was brought, Nasreddin Hoca took a spoonful of it, and spilled it drop by drop onto the collar of his fur coat saying in a clearly audible voice, "Eat, my fur coat, eat! All this honor is not for me but for you alone! It is not I but you who were invited here!"

●

One rainy day Nasreddin Hoca was sitting indoors, and as he looked down the street he saw one of his neighbors pass by in a great hurry for fear of getting wet. Nasreddin Hoca opened the window and cried out, "Aren't you ashamed of yourself running away from God's gift?"

By a strange coincidence the same man was looking out of his window one rainy day and saw Nasreddin Hoca past although only a few drops had fallen.

"Hoca," he cried, "why are you running from rain? Rain is God's gift?"

Nasreddin Hoca paused for a moment and said, "I'm running because I don't want to tread God's gift under my feet."

●

Nasreddin Hoca had some important papers to be signed by one of the superior judges of Konya. This judge, however, hardly conducted any business without receiving a bribe. Nasreddin Hoca waited for weeks but the papers were not signed. Finally he decided to go see the judge personally.

He took with him a large jar which he gave to the judge as a bribe . The judge opened it in his private room and when he saw that it contained very fine honey, went back into the reception room where Hoca was waiting, treated him with the greatest cordiality, and proceeded at once to sign the papers and hand them over to him. Nasreddin Hoca put the document into his pocket and with a foxy smile on his face took leave.

The following day another man sent a dish of cream to the judge and he thought he would eat some of the honey with it. He dipped the spoon into the jar, but alas, underneath the honey was nothing but dirt.

He was furious. He called the constable and told him to find that rascal Nasreddin Hoca and try under some pretense to get him back to the court.

The constable came upon Nasreddin Hoca in the marketplace as he was making preparation to return to Akshehir. He went up and, after respectfully kissing the hem of Hoca's garment, said, "Sir, there was an error in the wording of that document. The judge sends his kind regards, and I am to tell you that he will correct it and give it back to you right away."

Nasreddin Hoca gave the constable a sarcastic smile and said, "There is nothing wrong with the document, but there was certainly something very wrong with that honey."

●

Although he was an imam, the religious leader of his community, Nasreddin Hoca did not mind speaking about death humorously. One day just before a funeral, one of the mourners asked him on which side of the coffin he should walk in the procession.

"It doesn't matter on which side of the coffin you are," Nasreddin Hoca answered, so long as you are not inside it."

From: The Wit and Wisdom of Nasreddin Hoca, by Nejat Muallimoglu

Aim # 2: To assess the cultural values in Cengidilaver

Major Idea: The narrative tradition of folktales and anecdotes are an important component of Turkish aesthetic life. Folktales about archetypal folk characters reflect Turkish values and identity.

Performance Objectives: Students will be able to:
1. Define the concept of a heroic figure.
2. Create a modern fairy tale.

Procedure/Development:

- Ask students to list one person, either famous or known to them personally, who they consider to be heroic. Allow three to five minutes for students to briefly write out their reasons for this selection. After students finish, call on volunteers to share their writings. On the chalkboard develop a set of criteria used by the students in their selection.

- Divide the class into groups of three or four. Based on the story they read for homework (***Worksheet # 2***), ask each group to review the content of the story by answering the following questions:

  - Compile a list of the "tests" or trials that the brother must endure.
  - What does "Cengidilaver" represent?
  - How does the boy's success change the world around him?
  - Look back at the story. Note the sections or paragraphs that are repeated two or more times in the Have one student in the group read this repetition aloud. What is the storyteller's purpose in using this technique? Can you think of other literary examples which employ repetition for artistic effect?

Allow ten to twelve minutes and when students have finished, call on one or two groups to share findings with class.

- Review the set of criteria that is on the chalkboard. According to these standards, would you consider the brother to be a hero? Explain.

- Refer to the list of customs and values that students wrote down for homework. What do these customs and values tell us about society?

Writing Assignment:

Cengidilaver has many of the traditional elements of other folktales and fairytales. There is an evil witch-like character; babies taken from their real homes/mothers and floated down a river; poor but honest and kind rescuers; three wishes available to the protagonists; and stylistic repetition. Select one or more of these traditional ingredients and create a modern day fairytale.

Summary:

A folktale is an oral speech act whose narrative structure includes the development of plot and character and whose theme interprets, reinforces and perpetuates community values.

Worksheet # 2

Cengidilaver

Once there was and once there wasn't, when the flea was a porter and the camel a barber, when I was rocking my father's cradle *tingir mingir* -- well, in those times, there was a powerful sultan. The sultan had all the good things of this earth. But above them all, he prized his wife, a woman as patient and good as she was beautiful. If only, they could have a child!

Now, at this time in the palace there was a clever woman, beautiful but mean and envious, who wished above all else to bring ruin to the lovely sultana and to marry the sultan herself. Learning that the sultana would soon bear a child, this evil woman arranged to be a midwife. In a little while, not one, but two children were born, a boy and a girl, as like as two halves of the same apple, and beautiful, besides. As soon as the mother had fallen asleep, the midwife wrapped the two babies in a blanket and hid them in her own room. In the mother's bed, she put two puppies in place of the babies. Then she sent word to the sultan that he might come in to see his children.

Eagerly, the sultan bent to look at the babies. But what was this? Puppies in the bed? He turned to question the midwife.

"Sire, these are the babes your wife bore. But, alas, they are not what you expected. How strange that a woman should bear puppies." And she was pleased as the sultan's horror and anger grew.

"This woman!" he exclaimed at last. "*Aman, aman!* My wife is a monstrous, unnatural mother. But what to do about it?"

"Sire," suggested the woman, "surely such an unnatural woman should be exposed to shame. Perhaps she could be buried alive."

"But that is not enough," said the sultan. "I shall have her buried in earth up to her neck, and require all to pass by to spit upon her face."

Roughly awakening his wife, the sultan had her carried away and buried up to her neck in place just outside the palace gate. And to make certain she would live to endure her shame, he ordered that food be provided to her four times a day. As for the puppies, they were given into the care of the midwife.

Meanwhile, the evil-minded woman had put two babies into a basket and sent them adrift on the river which flowed past the palace. Time came, time went, and the river carried them at last to a mill.

The next morning the miller was puzzled to find that his mill wheel was still. "Perhaps some branch has caught in the stream," he thought, and he hurried out to look. To his surprise, he found a basket washed up. He pulled out the basket and looked inside, and "Allah be praised!" he exclaimed. "Here are two babies for my very own!" Carefully he took the basket to his little hut behind the mill. Since he had no wife anymore, he tended the children himself, and no woman could have cared for them better than he. His two goats were milked to feed the babies, and they grew strong on the simple fare.

Sixteen years passed, with the children happy and contented in the only home they knew. Then one day the miller called the boy and girl to his bedside. "I am old and ill," he said, "and it is the will of Allah that I shall soon die. My death I regret not for myself but for you, my children. Who will look after you when I am gone? I have nothing but the mill to leave you - ah, the mill and these three magic feathers." And he took from beneath his pillow three silver-gray feathers, each more beautiful than the others. Handing them to the boy, he said "When you are in danger or distress, burn one of these feathers. Allah willing, you will receive aid. But do not burn a single feather until you have need of it. And now, may Allah preserve you both." With these words, the miller stretched out a hand to each child. Sighing deeply, he breathed his last breath and was gone.

After the miller's death and a proper burial, the boy and the girl agreed between themselves to leave the mill and seek shelter in the town at the far edge of the forest. "Come, my sister," said the boy. "If we walk quickly, Allah willing, we can have a roof over our heads before nightfall." And the two began walking along the worn path through the forest, with the girl weeping as they went.

Suddenly through her tears she saw a stone sparkling at the edge of the path. "Ah, look, my brother, at this diamond," said the girl, and she bent to pick it up.

"Diamond!" the boy scoffed. "It is only a stone, my sister. Come along. We must hurry , for it will soon be dark."

But as the girl picked up the stone, she saw others even more beautiful, and she turned aside and gathered them into her sash. "Come, my brother. You have room in your sash, too. Who knows? Perhaps these stones will buy bread for our mouths. And she and the boy gathered all the shining stones they saw. Then they went on their way again, and came at last to the town.

Hungry from their long walk, the children went first to a bakery. "Sire," the boy said, holding out one of his stones to the baker, "Is this stone of any worth? If it is, we should like to buy some bread with it."

Shaking his head from side to side, the baker said, "I don't know, my boy. I think Hasan Bey the jeweler is still in his shop. Go next door and ask him. He will know."

The children hurried to the jeweler's shop. "Sire," said the boy, laying one of the stones on the counter, "is this stone of any worth? We would like to trade it for a bit of bread and a night's shelter."

The jeweler stared at the stone, amazed. Then he looked curiously at the children. "Tell me where you found this precious stone. And tell me, too, why you are in need of bread and shelter. Where are your mother and father?"

From the first to last, the boy told the jeweler their story, beginning with the miller's finding them and ending with their arrival at the jeweler's shop.

"And you have no parents?" the jeweler asked.

"None, sire, that we know of," answered the girl.

"Then you shall be my children," decided the jeweler. And he took them home to his little house. "My wife died many years ago," he said, "but you will be comfortable here."

And little by little, the stones were exchanged for money, and the jeweler and his children began to live even more comfortably in a house as fine as a palace. But such news does not take long to travel, and soon the evil woman, now the sultan's wife learned that there were two children, as like as two halves of the same apple, living in the fine house. Curious to learn more about them, she went *patur kitur* to the house while the jeweler and the boy were away. *Tak! Tak! Tak!* She knocked at the door.

The girl answered the door, and, as was the custom, she invited the woman in. "Welcome," she said as she led the woman inside.

"I feel welcome, my dear neighbor," the woman replied, looking about in amazement at the fine furnishings. "Now , tell me about yourself, child." As she sat listening and sipping the cup of good Turkish coffee that the girl had prepared, the woman realized that this girl was none other than the sultan's own daughter. Fearing that the sultan would someday discover the truth, she determined to destroy the children.

Slyly she said, "My dear, you have a lovely home. If I were living here, I would yearn for only one more thing." She paused.

"Yes? And what is that?" asked the girl eagerly.

"Ah," sighed the woman, "if you had but one rosebush from the garden of Cengidilaver, your garden would be complete. Such beautiful roses! Such a wonderful scent!" And she looked about her as if suddenly the house had lost its charm because it lacked the rosebush.

"A rosebush from the garden of Cengidilaver," murmured the girl. "Yes, perhaps you are right. I shall ask my brother about it when he comes home this evening."

Soon after that, the visitor left, and the girl began to look here and there about her. Soon, wanting the rosebush had become needing the rosebush, and the girl began to weep. By the time of her brother's return, the girl could think of nothing else. "We must have a rosebush from the garden of Cengidilaver or I shall die of grief." And it seemed as if she might.

"Hush,sister; hush, sister," the boy said at last. "If your heart is set upon the rosebush, then I must try to get it for you." And carefully removing from his sash one of the three magic feathers, he went out into the garden to burn it.

No sooner had the smoke begun to curl from the feather than there came a gash of lightning and a crash of thunder sufficient to shake the boy to the soles of his sandals. Suddenly there stood before him an enormous jinn, with his toes touching the earth and his turban scraping the sky.

"Ask whatever you will. Your wish I must fulfill," said the jinn, his eyes fixed upon the boy.

For all his fright, the boy somehow found his tongue. "Sire," he began, "my sister longs for a rosebush from the garden of Cengidilaver."

"No!" roared the jinn. "It is impossible. Cengidilaver is a monster. He would tear you apart piece by piece."

The boy was resolute. "Whatever Cengidilaver may do to me, I must try to get the rosebush. Tell me what I must do."

"If you must, then you will," grumbled the jinn. "But listen carefully to me, and do exactly as I say. Tomorrow at the first silver streak of dawn, you will find a white horse standing in front of your door. That horse will take you with the speed of the wind to the garden of Cengidilaver, but you must at no time look behind you. When you come to the garden gate, you will find a wolf and a sheep. Before the wolf lies some grass; before the sheep there lies a piece of meat. Give the meat to the wolf and the grass to the sheep. You can then pass through the gate. Inside the garden you will find two doors, one closed and the other open. Open the closed door. Beyond the doors, at the center of the garden, Cengidilaver will be seated at the foot of a great tree. If his eyes are closed, he is awake. If his eyes are open, he is asleep. If his eyes are closed, run and pull up a rosebush, thorns and all, and then leave the garden as fast as you can. Remember, you must never look behind you, no matter what happens. Once you pass through the garden gate again, you will be safe."

Just as the jinn had said, the next morning in the silver dawn there was a white horse standing before the house. The boy rode the horse -- *Prrt!* -- and in the wink of an eye he came to the gate of Cengidilaver's garden. As the jinn had directed him, he gave the meat to the wolf and the grass to the sheep, and so he was able to pass through the gate into the garden. As the jinn had directed him, he opened the closed door and closed the open door, and then he found himself at the center of the garden. There sat Cengidilaver, horrid monster that he was, with his eyes wide open. "Ah, praise be to Allah, Cengidilaver is asleep," thought the boy, and he went straight to a rosebush and tugged and tugged until he had pulled it up, thorns and all.

At the moment the roots left the earth, all the other rosebushes began to cry, "Awake, awake, Cengidilaver! Cengidilaver, awake! Your rosebush has been stolen."

Instantly, Cengidilaver blinked his eyes and was awake. Seeing the boy run toward the doors, he shouted, "Closed door, closed door! Catch the thief who took my rosebush."

But the closed door answered, "I will not help you. You have kept me closed for forty years, but today the boy opened me. I will not catch him."

Then, "Open door, open door!" shouted Cengidilaver. "Catch the thief who took my rosebush."

The open door called, "I will not help you Cengidilaver. You have left me open for forty years, and today the boy was kind enough to close me. I will not catch him at all."

Seeing that the boy had safely passed through the doors, Cengidilaver called out, "Wolf catch him! He has taken my rosebush."

"Indeed, I will not," answered the wolf. "For forty years you have give me nothing but grass to eat. Today the boy came along and gave me meat. I will not catch him."

Then, sheep, *you* catch him!" shouted the Cengidilaver.

But the sheep said, "I will not catch him, either. For forty years you have given me nothing but meat to eat. Today the boy came along and gave me grass. *I* will not catch him."

The boy ran safely through the gate, leapt on the white horse, and with the speed of wind came home to his own house. He and his sister planted Cengidilaver's rosebush in their garden, and the wonderful scent of the roses reached every corner of the house.

Not many days after that, the evil woman happened to pass that way, and she smelled the roses in the jeweler's garden. *Tak! Tak! Tak!* She knocked at the door, and the girl came at once to answer it. "Welcome," said the girl, and led the woman inside.

"I feel welcome, my dear neighbor," answered the woman. "I see that you have one of the rosebushes from Cengidilaver's garden. How happy you must be!"

"Ah, yes," said the girl. "I had no idea how much our garden needed a rosebush like that." And she prepared a cup of fine Turkish coffee for her visitor.

"My dear," said the woman slyly, "it is true that your house is very lovely. But I miss the song of a nightingale. If I lived here, I could not bear to be without a nightingale from Cengidilaver's garden. But then, I suppose you scarcely miss it."

"A nightingale?" the girl asked. "I never thought of a nightingale. Yes, a nightingale would please me very much."

Not long afterward, the woman left, and the girl began thinking about a nightingale. Thinking led to yearning, and soon she was weeping. Her brother was troubled to see her in tears, and it was not long before she told him, "Oh, my brother, I cannot live without one of the nightingales from Cengidilaver's garden."

"My sister, do not weep about a nightingale ," he said. "After all, one bird is as good as another. Our garden is full of birds already."

"But there are no nightingales," she sobbed. "How I long for just one nightingale from the garden of Cengidilaver!" And she cried and would not be comforted.

At last her brother removed from his sash the second magic feather and went into the garden to burn it. No sooner had the smoke begun to curl from the feather than there came a gash of lightning and a crash of thunder that shook the boy to the soles of his sandals. Suddenly that enormous jinn appeared with his toes touching the earth and his turban scraping the sky.

"Ask whatever you will. Your wish I must fulfill," rumbled the jinn, gazing straight at the boy.

Frightened as he was, somehow the boy found his tongue. "Sire," he said, "my sister longs for a nightingale from the garden of Cengidilaver."

"No! It is impossible!" roared the jinn, "Cengidilaver is a monster. He would tear you apart piece by piece."

But the boy was resolute. "I do not care what Cengidilaver may do to me. I must have a nightingale for my sister, for she is most unhappy without it."

"If you must, then you will," grumbled the jinn. "But listen carefully, and do exactly as I say. In that, you may still escape from Cengidilaver." And the jinn told the boy, as he had done before, to ride the white horse as far as the garden gate, to place the meat before the wolf and the grass before the sheep, to open the closed door and close the open door, and to beware above all, of looking behind him. As for the nightingale, he warned, ""Be sure that Cengidilaver's eyes are open before you try to take the nightingale. Take only one, and then run as fast as you can. If you can pass through the garden gate, you will be safe."

Just as the jinn had said, the next morning in the silver dawn there stood the white horse. The boy rode -- *Prrt!*-- and in the winking of an eye he came to the gate of Cengidilaver's garden. He did exactly as he had been told, placing the meat before the wolf and the grass before the sheep, and thus he was able to enter the gate safely. Coming to the doors, he opened the closed door and closed the open one. Finding himself at the center of the garden he stood quietly and watched Cengidilaver. The monster's glowing eyes were open, so the boy tiptoed to the corner of the garden where the nightingales perched. Gently he picked up the nearest one and turned to leave the garden. But the moment the bird's feet left the branch, all the other nightingales began to sing, "Awake , awake, Cengidilaver! Cengidilaver, awake! Your nightingale has been stolen."

Instantly, Cengidilaver blinked his eyes and was awake. Seeing the boy running towards the doors, he called, "Closed door, closed door! Catch the thief who stole my nightingale!"

Again the door replied, "Indeed, I will not catch him."

And the open door also refused to catch the boy, so he ran and ran toward the gate.

Angrily, Cengidilaver called, "Wolf, wolf! Catch the thief who stole my nightingale."

Again, the wolf replied, "No, indeed, I will *not* catch him, for today he gave me meat."

As the sheep also refused to catch the boy, he ran out safely through the gate. Leaping upon the white horse, with the speed of the wind the boy came home to his own house. He and his sister found a fine palace for the nightingale in a corner of the garden, and its songs brought new joys to their lives.

One evening not many days after that, the evil woman happened to pass that way and she heard the glorious song of the nightingale in the garden. The next morning -- *Tak! Tak! Tak!* -- she knocked at the door, just after the boy had gone to the shop with the jeweler.

Answering the door the girl cried, "Welcome," and she led the visitor at once to their garden. "See," she said, "over in that corner we have the nightingale. How right you were! We needed that lovely song in our garden."

Biting her lip, the woman tried to think of some way in which she might truly be rid of the two children. At last she had arrived at a plan. "My dear," she said slyly, "you have a beautiful garden, but it would be even lovelier if you have Cengidilaver himself as your gardener. Those roses need pruning, and the walks should be trimmed and weeded. No one in all the world is as fine a gardener as Cengidilaver."

After a cup of good Turkish coffee and talk of this and that, the woman left, and the girl went back to look more closely at the garden . Yes, the visitor was right. Near the fountain, there were spots of mildew. The rhododendron looked straggly, and the whole garden had an untidy air about it. The longer she looked, the more dissatisfied and disappointed she became, until she fell to weeping. By the time her brother came home for dinner, she was truly miserable.

The boy, surprised to find his sister weeping again, asked her what could be troubling her now that she had the lovely rosebush and the sweet-voiced nightingale.

Alas, my brother," she cried, "what good are rosebushes and nightingales in an untidy garden? I want a good gardener to care for our garden. I want Cengidilaver himself to come be our gardener." And from yearning for that gardener, the girl wept afresh.

"Cengidilaver!" the boy exclaimed, his heart suddenly chilled. "my sister, you do not know what you are asking."

But the girl cried and cried, and would not be comforted. At last the boy sighed and carefully took from his sash the last of the magic feathers. Putting one foot before the other, he went to the garden to burn the feather. No sooner had the smoke begun to curl upward than there came a gash of lightning and a crash of thunder that shook the boy to the soles of his sandals.

Suddenly the enormous jinn appeared, with his toes touching the earth and his turban scraping the sky.

"Ask whatever you will. Your wish I must fulfill," rumbled the jinn, staring straight at the boy.

Though the boy trembled with fright, he somehow found his tongue. "Sire," said he, "my sister wishes to have Cengidilaver as her gardener."

"No, no, no!" shouted the jinn, and every leaf in the garden quivered with the force of his voice. "You know well that Cengidilaver is a monster. Allah alone has spared you, or Cengidilaver would have torn you apart, piece by piece."

Pale but determined, the boy said, "No matter what happens to me, I must seek Cengidilaver himself."

"If you must then you will," groaned the jinn. "But listen very carefully, and do exactly as I say. In that way you may escape with your life. And certainly your courage will stand you in good stead." And the jinn told the boy, as he had done before, to ride the white horse as far as the garden gate, to place the meat before the wolf and the grass before the sheep, to open the closed door and close the open door, and above all , to beware of looking a single time behind him. As for Cengidilaver himself," continued the jinn, "there is something very strange about him. I have heard it said that Cengidilaver has been placed under a spell, and remains a monster as long as he stays in the garden. But if someone is brave enough to lift him and strong enough to carry him beyond the garden gate, he will become harmless. He will lose his monster form and will be no more dangerous than any other man -- indeed, he will become a man himself. The danger lies within the garden. Go, my boy, and may your way be open."

Just as the jinn had said, in the silver dawn the white horse stood again before the house. Murmuring, "*Bismallah!*" the boy mounted the horse, and -- *Prrrt!* -- in the winking of an eye he came to the gate of Cengidilaver's garden. Once again he placed the meat before the wolf and the grass before the sheep. Once again he opened the closed door and closed the open door, and came to the center of the garden.

There sat Cengidilaver beneath the tree, his glowing eyes wide open and his great arms folded across his chest in sleep. Tense and watchful, the boy stood for a moment, gathering all his strength for what he must do. The striding forward, he grasped the monster firmly and flung him over his shoulder. As fast as he could, he hurried toward the garden gate. This way and that, Cengidilaver struggled, and the two were locked together in deadly combat. But the boy's determination gave him greater strength, and at last he was able to carry the monster beyond the gate.

At that very moment, Cengidilaver lost his monster shape and became a gentle, grave man. "You have great courage, my boy. Again you have finished what you set out to do. As for me, the spell that made me a monster and put me in that garden is now broken, and in gratitude I shall serve you all my life. Take me where you will." The boy and Cengidilaver mounted the white horse and in scarcely more than a thought's worth of time they arrived at the boy's home.

That evening in the garden Cengidilaver drew the boy aside and gave him a small gold ring. "This ring," he said "belongs to your mother. Your mother was once the wife of your father the sultan, but through the deceit of an evil woman she was buried up to her neck. She still lives, Allah be praised! But your father does not know that you are his children, for at your birth that evil woman stole you and your sister out of your mother's bed and put two puppies there instead. She set you adrift in a basket, and you were saved by the miller, who brought you up as his own children."

The boy was surprised indeed to learn these things about himself and his family, and he grieved for the injustice done to his mother. "If I could save her...," he said.

"This is what you can do," said Cengidilaver. "Invite the sultan here for dinner. Among the other foods, serve *pilav*, and in the *pilav* you serve to the sultan, hide the gold ring I gave you. When the sultan sees the ring, he will recognize it, and then you can tell him what I have told you."

After a few days, the boy sent a messenger to the palace to invite the sultan to honor their home by coming to dinner. Now, the sultan had noticed the jeweler's house, as beautiful as a palace, and he was curious to see who lived inside it. So he came at the boy's invitation. For dinner, many fine dishes were served, among them an elegant platter of *pilav*. As the sultan was eating his portion of *pilav*, he bit down on something hard, and, surprised, he removed a small object from his mouth. He stared at it, and then he exclaimed, "This is my first wife's ring! Where did you get it?"

"It is the ring which belonged to my mother," cried the girl, running to put her arms around the sultan's neck.

"We are your children," said the boy. And he told the sultan what had happened at their birth, and how they had fared since the evil woman had set them adrift on the river.

"Ah!" exclaimed the sultan. "There is only one woman who could have done that evil thing, and she is now my wife. Tomorrow she will pay with her life for the harm that she has done to you and to your mother."

That very evening, the sultan and his children went to the palace together. At once the sultan ordered his first wife removed from the earth and bathed and dressed and brought to them. In almost the same breath, he sent his men to take the life of the evil woman.

The sultan and his beautiful wife were married all over again, with a celebration lasting forty days and forty nights, and the two dwelt with their children in happiness all the rest of their lives.

From: The Art of the Turkish Tale: Volume 1, Barbara K. Walker, Texas Tech University, 1990.

How Do the Turks Express Themselves in Music, Art and Literature?

Representational and Popular Art

Turkish art at its highest level is abstract and conceptual. Turks, who are Muslims, developed art forms that were abstracted from the descriptive and representational art. The Turkish artist did not attempt to make "realistic" representation of nature or living things until the mid-19th century, when Turkish painters went to Europe to learn painting in Western styles. Therefore, "linear" or "scientific" perspective was not employed. Painting on canvas and three-dimensional sculpture (representational art) were introduced to Turkey only 150 years ago.

Turks have expressed themselves through a system of very complex abstractions, in the form of symbols and signs, stylization and reduction to geometric patterns. As mentioned before, the Arabic script was primarily used by the Turkish artist to express the religious, social and political aspirations of the Ottoman Empire. The most readily recognizable symbol of the Turks was the crescent which symbolized their religious as well as political affiliation.

Representational or figural art was not completely banned by Islam but relegated mainly to manuscripts to illustrate a text, thematically or formally. Miniature illustrations in books were for the upper or elite classes of the society. The production of a manuscript with illumination and miniature painting was very costly and time consuming; only persons of wealth could own such a treasure. Therefore, figural art remained as a rarity for the general Turkish Muslim population.

Nasreddin Hoca (Hoca denotes a religious teacher of some learning)

The popular or the folk artist mainly followed the taste and instructions of the high culture, thus shunning figural art. However, the influx of western artistic notions transformed the visual language of the 19th century and affected all levels of society. Figural representations and landscape paintings were acceptable. Printed books reflected the turn that the high culture had taken. Since printed books were much cheaper than the costly manuscripts, they spread widely in Turkey and were available to all classes.

Illustrations of folk heroes and tales were printed not only in books but also on posters and calendars to decorate the walls of humble residences. *Nasreddin Hoca* would win any popularity competition if such a race were to be held; his supposed likeness graced many printed posters, post cards, magazines and books. Today, his "likeness" can be seen everywhere, from children's books to T.V. programs. The "likeness" is only an attribution to Nasreddin Hoca, because it is doubtful that such a person ever existed. He is a composite character borne from the collective minds of the Turkish people.

Nasreddin Hoca is said to have lived in the second half of the 14th century in central Anatolia. Whether he was a historical person or not is not important. Nasreddin Hoca is an "anonymous hero", a creation of the popular mind; he is a typical common person, rather than an individual. What he, as a folk hero, embodies are the aspirations, desires, sufferings, witticisms, complaints, sarcasm, hopes, loves and losses of the common people. In the anecdotes that are attributed to him, Turks in the personification of Nasreddin Hoca, laugh at themselves, at their friends, at their enemies and at the world in general. In a good-natured way they poke fun at this world, and at the next. The "common man" called Nasreddin Hoca holds up an untarnished mirror to the world and reflects the true feelings of the Turk.

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HOW DO THE TURKS EXPRESS THEMSELVES IN MUSIC, ART AND LITERATURE?

ART PROJECT # 1: Illustrations of Nasreddin Hoca

ART PROJECT # 2: Turkish Miniature Paintings

SUGGESTED TIME: Two to three classroom periods

MATERIALS NEEDED: # 1: drawing paper, pencils, colored pencils or markers, anecdotes and proverbs - see *Chapter 3, Literature* (stories about Nasreddin Hoca).

# 2: pencils, drawing paper, tempera paint, gold and silver markers, colored markers, brushes, oaktag, construction paper.

OBJECTIVE: Students will understand some of the traditional ways that Turks express themselves in art.

NOTES TO THE INSTRUCTOR:

This lesson contains suggestions for two different art projects. For additional information, read the background essay which precedes this page.

The section on Nasreddin Hoca would be particularly useful for enrichment activities in the literature and the art classes.

VOCABULARY:

Project # 1	Project # 2
illustration	overlap
character	contour
anecdote	linear
cartoon	embellish

Aim: ***Project # 1*****: Students will understand how to design and create visual illustrations for the stories of Nasreddin Hoca.**

Major Idea: Students will gain an understanding of how to illustrate a story with a cartoon.

Performance Objectives: Students will be able to:
1. Illustrate a story about Nasreddin Hoca with a cartoon.
2. Demonstrate humor with their illustration.

Visual Aids: Cartoon examples of Nasreddin Hoca.

Materials: Stories about Nasreddin Hoca, drawing paper, pencils, colored markers.

Procedures/Development:

Brainstorm with class the names of their favorite comedians or humorists. Record on chalkboard. After 2-3 minutes, ask students to analyze the type of humor associated with each name. (satire, slapstick, folk, etc.). How would you characterize the humor in the Hoca stories? Analyze the elements of humor.

Activity:

- Students will read and discuss the work of Nasreddin Hoca.
- Students will choose one story to illustrate.
- Students will illustrate one story with a rough sketch of a cartoon.
- Students will copy their drawing.
- Students will color their illustration with colored pencils or markers.

Summary:

In a class critique completed artwork will be displayed.

The class will evaluate the illustration in terms of:

- relevance to the story
- humor
- visual impact

Aim: ***Project # 2*****: Students will design and execute miniatures in the style of the Ottoman Turkish.**

Major Ideas:

1. An understanding of contour overlapping, and linear design can be obtained through a careful study of Turkish miniature paintings.
2. An understanding of the concept that Turkish miniature paintings illustrated a story.

Performance Objectives: Students will be able to:

1. Observe and discuss some characteristics of Turkish miniature paintings.
2. Draw and paint their miniature in the style of Turkish Miniature paintings.
3. Decorate a border for their painting with a repetitive pattern
4. Design a frame to enhance their painting.

Materials: pencils, rulers, drawing paper, brushes, tempera paint, oaktag, colored markers, silver and gold markers, construction paper

Procedures/Development:

- Teacher will display three examples of paintings - one from pre-Renaissance Europe, one Turkish miniature and one Chinese landscape.
- Teacher will ask class to compare and contrast the three artworks. (***sample organizer below***)

How can we compare Turkish Miniature paintings with European and Chinese artwork?

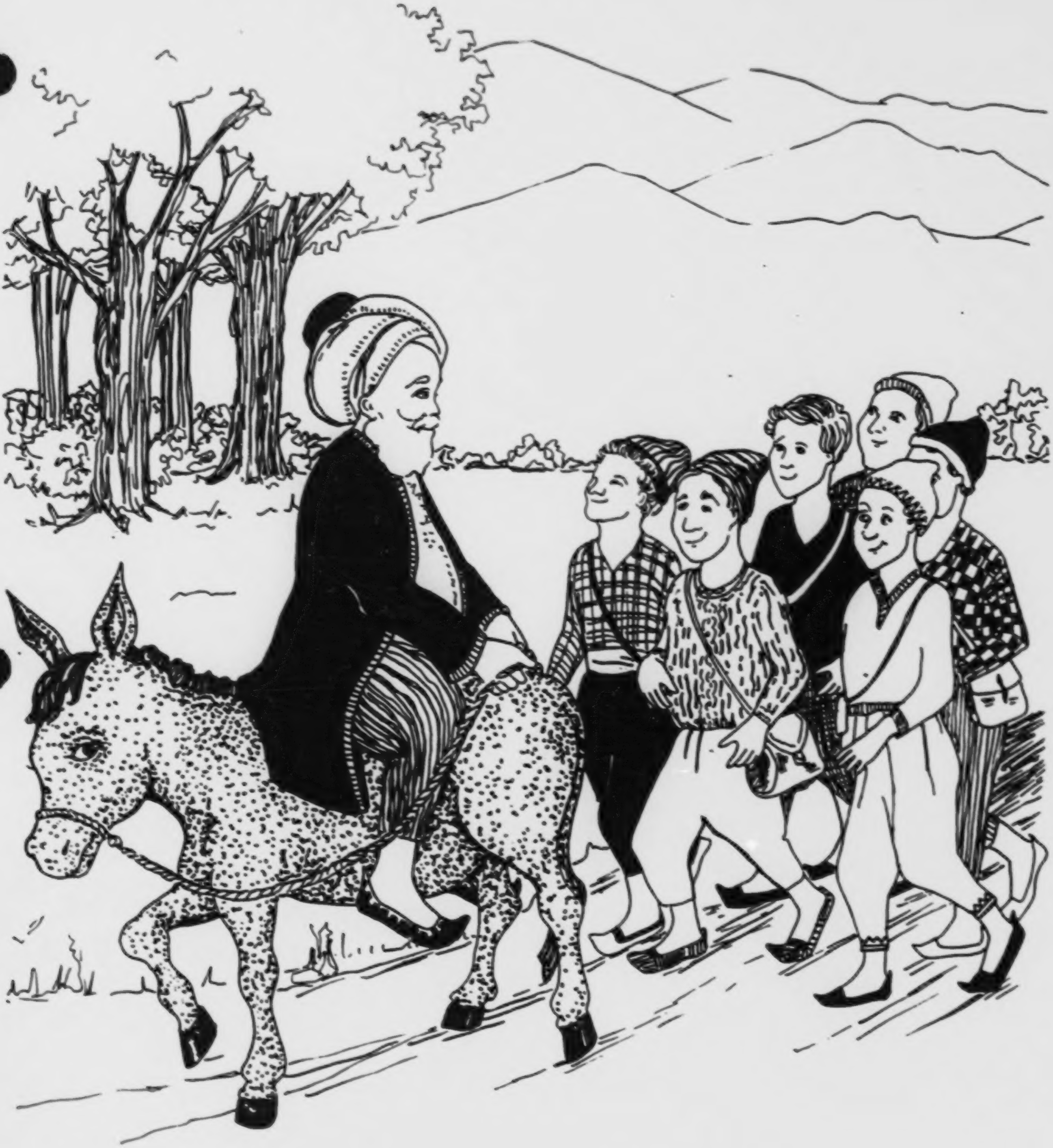
European	**Turkish**	**Chinese**
religious	**secular**	**secular**
themes of religion or mythology	**themes of war, hunting or love scenes**	**landscapes**
man dominates nature	**man dominates nature**	**nature dominates man**
painterly quality, use of shading for three-dimensional effects	**flat linear design, contour and overlapping for three-dimensional effects**	**flat, linear design, contour and overlapping for three-dimensional illusion**

- Students will compare and discuss the examples of the paintings.
- Students will list the characteristics of Turkish Miniature paintings.
- Students will draw a sketch for their painting.
- Students will transfer their drawing onto oaktag.
- Students will decorate a border with a repetitive pattern.
- Students will design a frame for their painting using construction paper.
- Students will decorate the frame with an elaborate geometric pattern using colored, gold and silver markers.

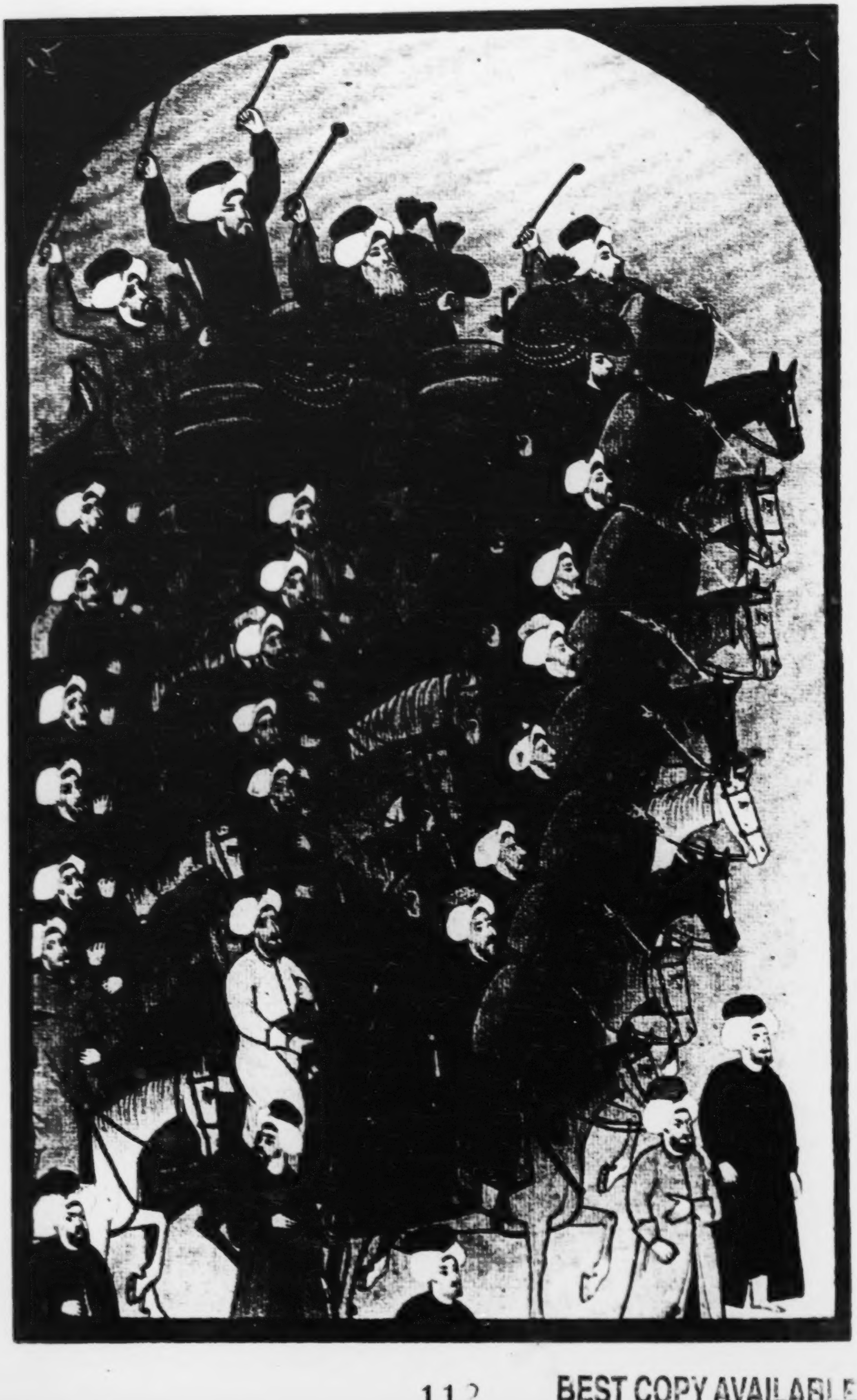
Summary: In a class critique the completed paintings will be displayed.

Students will evaluate artwork in terms of:

- composition of the painting, border and frame
- Middle Eastern characteristics



Laurie Webber



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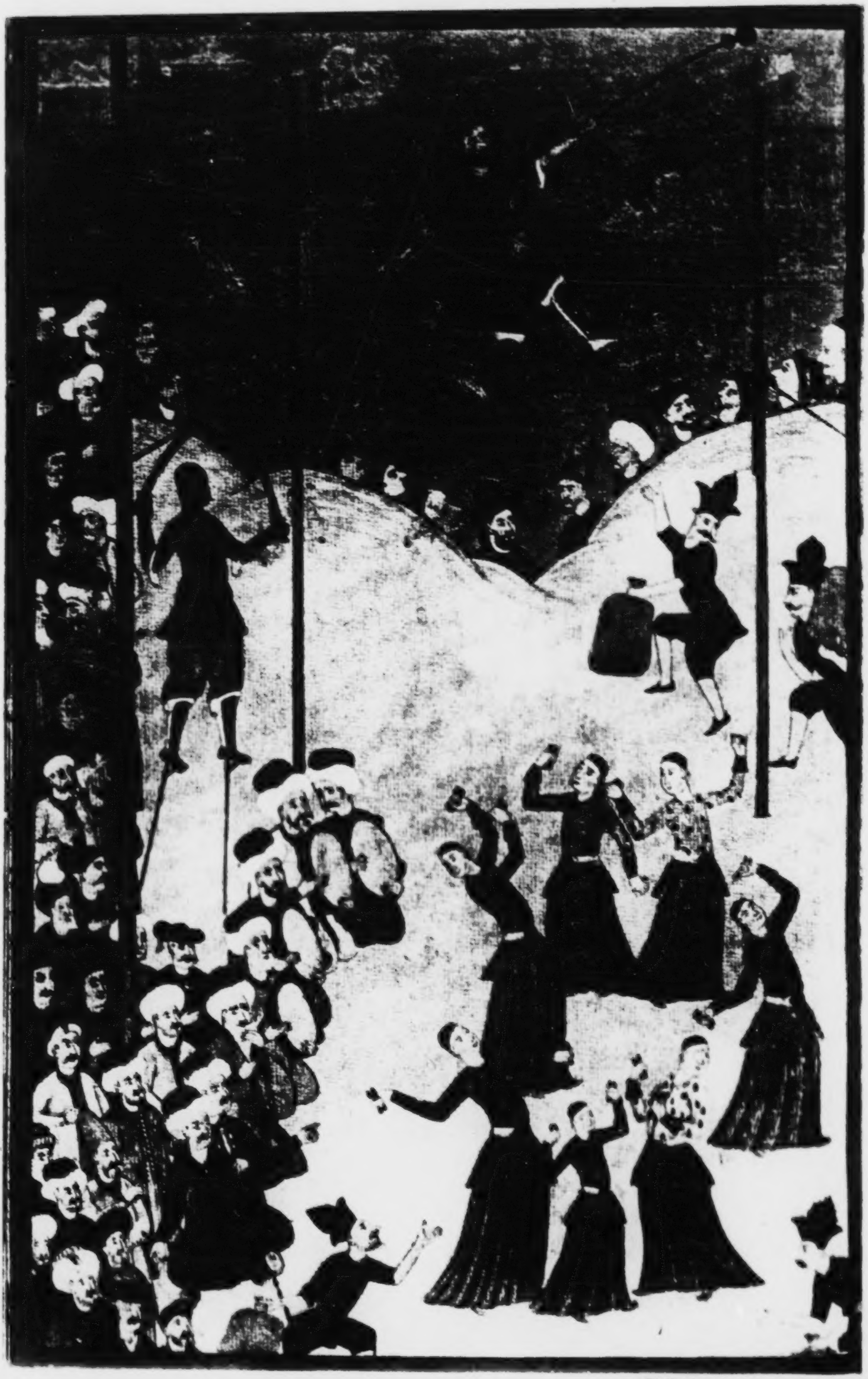

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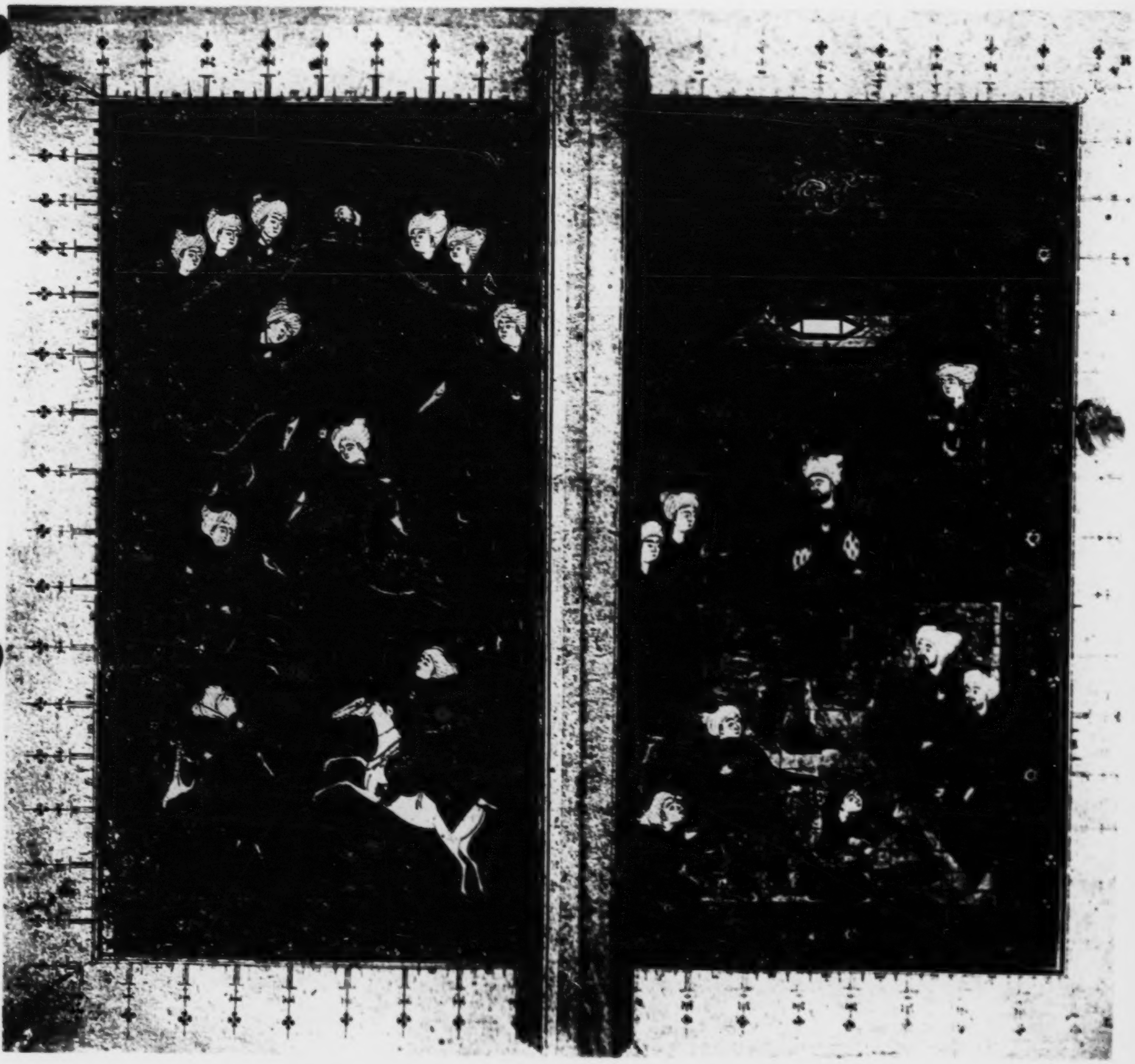

31. Polo game (left) and entertainment of a prince (right) from the *Divan-ı Jami*, c. 1520 (İstanbul, Topkapı Sarayı Müzesi, H. 987, fols. 1b–2a)

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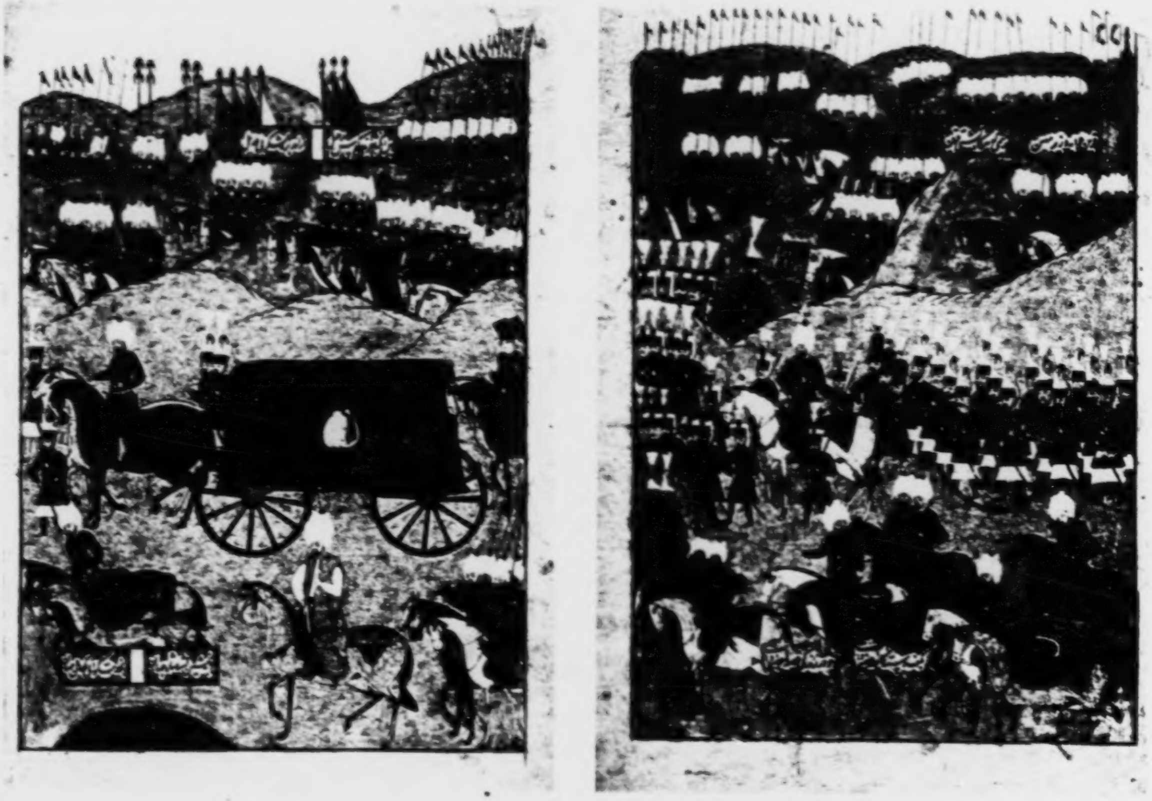
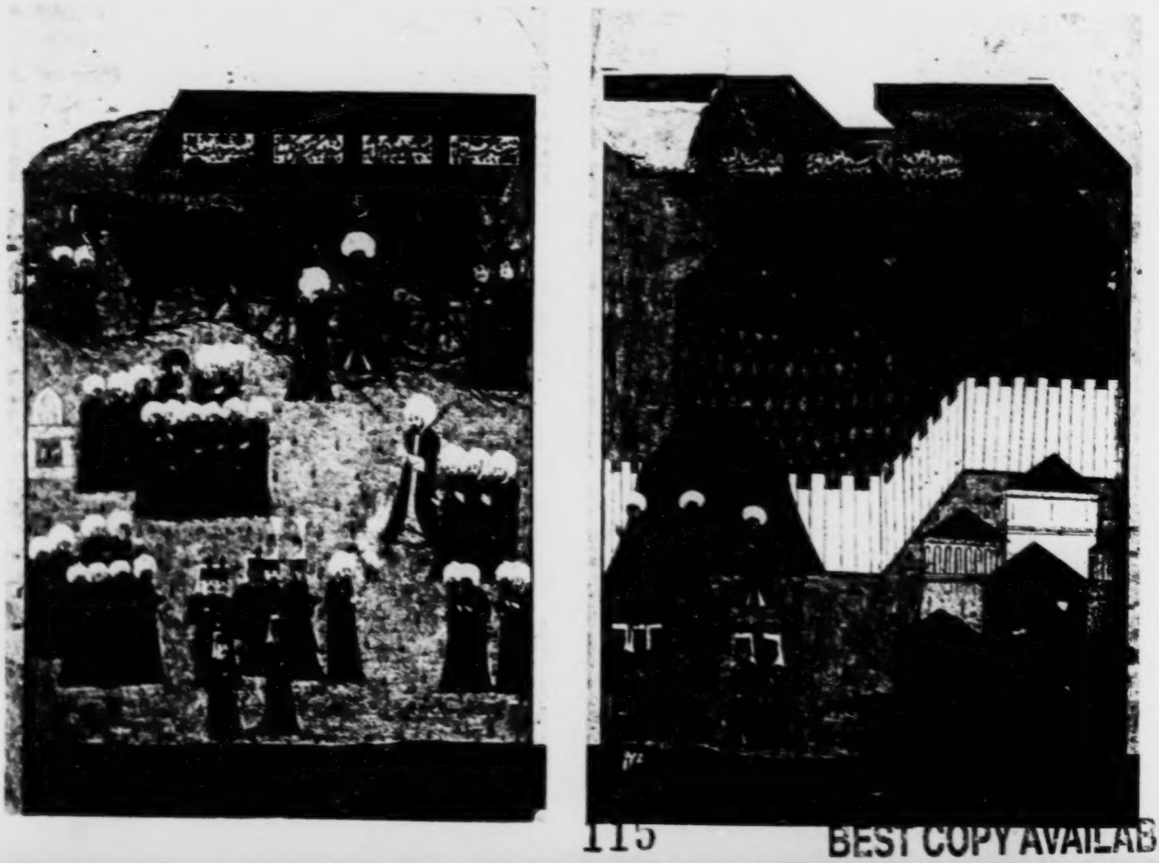


43b (above). Army marching with Sultan Suleyman's coffin from *Tarih-i Sultan Suleyman* of Lokman transcribed in 1579/1580 (Dublin, The Chester Beatty Library, MS. 413, fols. 113b-114a)

43c (below). Sultan Selim I praying outside Belgrade from the *Tarih-i Sultan Süleyman* of Lokman transcribed in 1579/1580 (Dublin, The Chester Beatty Library, MS. 413, fols. 116b-117a)



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How Did the Turks Create a Tolerant Community?

Social Studies

HOW DID THE TURKS CREATE A TOLERANT COMMUNITY?

SUGGESTED TIME: Two classroom periods

MATERIALS NEEDED: Excerpt from the Overview -- ***Turkish Toleration***

A class set of the following readings:

Worksheet # 1: "The Non-Muslims of the Empire"
Worksheet # 2A: "The Greek Orthodox"
Worksheet # 2B: "The Armenian Gregorians"
Worksheet # 2C: "The Jews"
Worksheet # 3: "How Lucky"

OBJECTIVE: Students will understand that the Ottoman Empire was comprised of many diverse religions, sects and groups.

BACKGROUND INFORMATION:

Prior to the class, the teacher should duplicate excerpt from introductory essay and assign for homework. Please note that the literature lesson in this chapter also calls for the duplication of this excerpt. If two teachers are involved, they should decide who will take responsibility for discussing this section.

VOCABULARY:

millet system
tolerance

KEY CONCEPTS:

tolerance
identity

Aim: How did the Turks create a tolerant community?

Major Idea: The Ottoman Empire was composed of many diverse religions, sects and groups. The millet system helped provide stability and protection for these groups.

Performance Objectives: Students will be able to:
1. Identify four major religious groups found on the Anatolian peninsula.
2. Explain how the millet system provided each group with a sense of stability and protection.
3. Assess the benefits of this system to the empire as a whole.

Procedure/Development:

(The teacher should duplicate the background essay for homework. If students have not completed this organizer in their literature class, they should complete it for homework.)

Turkish Toleration

Three Examples of Tolerance in Islam

1.

2.

3.

Three Practical Benefits of Toleration

1.

2.

3.

- The teacher will place the following question on the chalkboard: According to the essay that you read for homework last night, "the tradition of Turkish tolerance came from both religious belief and practicality." Explain.

- Today, we are first going to examine some of the strategies used by the Ottomans to ensure religious tolerance. Distribute *Worksheet # 1*: The Non-Muslims of the Empire.

Students will read the selection and answer the following questions:

- Why are Jews and Christians called the people of the book?
- Why was toleration of other religions necessary to the Ottomans?
- How did the Ottomans attempt to solve this problem?
- Define the millet system.

- Teacher will divide students into groups of three: Distribute *Worksheets #2A, #2B and #2C*. Each group will complete the same reading and will work together to develop answers to the questions on the worksheets. Teacher will create the following organizer on the chalkboard.

Greek Orthodox	**Armenians**	**Jews**

- From your reading and the class discussion, do you think that the millet system was beneficial to the people who lived under Ottoman rule?

- Although religious tolerance under the Ottoman rule was noteworthy, it was not perfect. Refer back to the introductory background essay and find evidence to support the statement: "Ottoman tolerance was not Ottoman equality."

- Ottoman tolerance can best be appreciated when compared to tolerance in other countries of the time. How did Ottoman toleration of non-Muslims compare to European toleration of non-Christians.

Application/Homework:

- Distribute *Worksheet # 3*: "How Lucky". Teacher will read story aloud. Discuss the following questions:
    - In what three ways can you explain why Aziz feels lucky?
    - Why did Aziz start having doubts about his good fortune?

America has frequently been described as a land of immigrants. For homework, write a brief essay explaining how newly arrived immigrants are treated in your school or neighborhood or city or state. Do you think they would be better off living under the Ottoman system? Explain.

The Non-Muslims of the Empire

To the Ottomans, religious tolerance was both a practical and a legal necessity. Islamic law absolutely mandated that Christians and Jews (called *dhimmis* or "People of the Book," the book being the Bible) be allowed to practice their religions. The non-Muslims were legally bound to pay a special tax in lieu of military service, but could worship in their churches and keep schools, religious organizations and other elements of their religions. As an Islamic Empire, the Ottoman Empire necessarily conformed to this Islamic law. There also was a practical basis for tolerance. The Ottomans ruled over a vast territory populated by members of different Christian sects. Even if they had wished to do so, forced conversion might have been beyond possibility. It surely would have caused revolt. As long as his subjects accepted his rule, it was in the interest of the sultan to leave them in peace.

Throughout Middle Eastern history, religious institutions had provided many of the public services that modern citizens expect of the State. Religion was considered to be the most important thing in life, so schools naturally were religious schools, teaching that which was important. No matter their religion, all agreed that relations between people should be governed by God's wishes (though that differed by which religion interpreted God's plan). Therefore, how one treated his or her family, business associates, and neighbors should conform to religious ethics, and was often decided by religious courts. God had commanded that people love and help one another, so charity was a thing of religion as well, organized into welfare systems operated by the Church. In short, religion was the essential factor in the actions that were most important to humans, so religions were integral to public welfare. Thus many functions of government were carried out by religion.

The Ottoman Empire took the religious traditions of the Middle East and Balkans and codified them into law. Each religious group was named as a *millet* (literally "nation"). The millets were in charge of the education, welfare and personal law of their members. Their leaders represented the needs of their people to the sultan's government. Sometimes as was the case with the Greek Orthodox, the place of the millet was specifically recognized by law. Other millets, such as the Jews, simply were recognized by tradition. As the centuries passed, more sects were officially recognized (such as the Greek Catholics or the Bulgarian Orthodox, who were recognized late in the Empire's history), but the millet system was an essential element of Ottoman government from an early date. Even before individual millets were officially recognized, they had a *de facto* separate existence.

Because Islam was the official religion of the Empire one cannot really speak of a Muslim Millet. Nevertheless, the Muslim Community functioned in much the same way as the Christian communities, providing welfare, schools, places of worship, and the other functions provided by the Christian and Jewish millets for their own people. The Muslim organization undoubtedly had advantages. It drew a certain power from the fact that the leading members of government, including the sultan, were among its members. The state was committed to the benefit of Islam. Thus in disputes between Muslims and members of other religions Muslim law took precedence, although the Muslim by no means won the case.

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

Worksheet # 2, Group A

Greek Orthodox

When the Byzantine Empire fell in 1453 the center of the Greek Orthodox Church was shaken. The Church had been closely entwined with the Empire, each supporting the other and each a symbol of Greek identity. The state was now lost, but Mehmed the Conqueror had no wish to lose the centralized church. Immediately upon his conquest of Constantinople he named a new Patriarch, Gennadius.

Gennadius was actually given more authority than previous patriarchs had held. Many of the powers given to the new Greek Millet had previously been held by the Byzantine State or shared between Church and State. In the Greek tradition, which was very different from Roman Catholicism, the authority of each bishop was great; the patriarch had little juridical control over local bishops. This had been especially true since the Turkish invasion had begun, because local Greek Christian communities had been cut off from central Byzantine authority. Now the power of the Ottoman State stood behind the patriarch as he administered the Greek Christian millet.

Mehmed may originally have seen the Greek millet system as a way to systematize the administration of all the non-Muslims in the Ottoman Empire, but jealousies between the various Christian and Jewish groups would have made this impossible. Other groups soon had their own millets. The Greek millet included the Orthodox populations of the Ottoman Empire. Although called "Greek," many of its members were Slavs and Rumanians. They were called "Greek" only because they were in the Greek Church. When the Arab Provinces were conquered by the Ottomans, Arab Orthodox Christians became members of the Greek millet, listed in later censuses as Greeks. To the Christians, Muslims, and Jews of the Middle East and Balkans, religion, not language, was the source of identity.

1. How does the millet system benefit your group? (list three ways).

2. Do you think your group is better off or worse off under Ottoman rule than other rulers? (use the organizer shown below to answer this question).

Life under Ottoman rule	**Life under other rulers**

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

Worksheet # 2, Group B:

The Armenian Gregorians

The Armenian Gregorian Church differed from the Greek Orthodox in that its members were all from one ethnic group, the Armenians. The original home of the Armenians was in Eastern Anatolia and the southern Caucasus, but they had been migrating to other parts of the Middle East and elsewhere for centuries, and a small Armenian kingdom existed in Cilicia. To the Armenians, their Church was a point of identification that kept them together through rule by various larger and stronger neighbors. The Armenian Church was considered heretically both Greek Orthodox and Roman Catholic. It was, therefore, persecuted under the Byzantines, always surviving, partly because of the remoteness of the Armenian mountains. Persecution by other Christians surely helped cement Armenian separation.

In the formative years of the Ottoman Empire the bulk of the Armenian population lay in areas under the rule of others. (In the Ottoman centuries, Echmiadzin, the main center of the Gregorian Church and seat of the chief Patriarch, the *Catolicos*, was never under Ottoman control, except for very few periods.) Mehmed II organized the Armenian Community by setting up an Armenian Patriarch in Istanbul, to whom he gave authority over the Orthodox. However, much of the Armenian Community lived far from the center of the Empire. Armenian regions and villages were often virtually independent in their mountains. They ran their own affairs naturally, whether or not the millet system was in place.

1. How does the millet system benefit your group? (list three ways).

2. Do you think your group is better off or worse off under Ottoman rule than other rulers? (use the organizer shown below to answer this question).

Life under Ottoman rule	Life under other rulers

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

Worksheet # 2, Group C:

The Jews

The centers of Jewish life in the Middle East, such as Iraq, Palestine, Yemen, and Egypt, all eventually came under Ottoman rule. Even in the time of Mehmed the Conqueror a significant community of Jews were Ottoman, remnants of the Jewish *diaspora* that had spread across the Mediterranean in Roman times. More than any other community, the Jews of the Mediterranean Region had traditionally governed their own affairs. When Christian governments gave them orders it was usually to the Jews' detriment. In Islamic areas, the separation of Jews, Christians, and Muslims was ordained by the laws governing their status as protected "People of the Book." Therefore, in all the areas eventually ruled by the Ottomans the Jews were already a separate community. The Ottomans did little to affect Jewish status, other than to offer them a tolerance they had not known under Christian rulers. There was no perceived need to systematize the millet rules for Jews and, indeed, no formal charter for a Jewish millet was drawn until the nineteenth century. However, the Ottomans treated the Jews legally much as they did other millets.

Under Muslim rulers, Medieval Spain had contained Muslim, Jewish, and Christian communities. Christian rulers had gradually conquered the Muslims until in 1492 the last Muslim stronghold, Grenada, fell. The Spanish then proceeded to create a country with one religion. Muslims and Jews were forced into exile or conversion. Those who were baptized but attempted to keep their own religious practices and beliefs in secret were persecuted by the infamous Spanish Inquisition. The expulsion of Jews came at the height of Ottoman power. If they wished to religiously unify their empire, the Ottomans had their best chance then. Instead, they welcomed into their Empire the Jews who had been expelled from Spain. From that day until this, the Jewish Community of Spain survived in Istanbul and elsewhere in the Ottoman Empire, speaking their own Judeo-Espanol language and keeping their religion.

Ottoman toleration drew Jews to the Empire from Eastern Europe and Spain and Portugal. The latter came in a great wave of forced migration when Ferdinand and Isabella of Spain and their successors forced conversion or exile on the non-Christians of Spain. Along with some Jews already in the Empire they formed the Sephardic Community. Ashkenazi (or European) Jews formed the other part of the Jewish Community.

1. How does the millet system benefit your group? (list three ways).

2. Do you think your group is better off or worse off under Ottoman rule than other rulers? (use the organizer shown below to answer this question).

Life under Ottoman rule	Life under other rulers

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

Worksheet # 3

"How Lucky"
Aziz Nesin

This excerpt was written by Aziz Nesin, one of Turkey's most beloved writers. The following selection is an excerpt which deals with the problem of national pride and tolerance.

Mustafa Kemal had not yet made the statement, "How fortunate is he who can say 'I am a Turk!'" In those difficult, distressing days of my childhood, I felt quite pleased with myself. Every time I was all by myself, I would think:

"Its good that I was born of Moslem parents; its good that I'm a Moslem...Many thanks, Allah, for creating me a Moslem boy from Moslem parents. What if he had created me a Christian - then when I died, I wouldn't be able to go to Heaven; I would crackle and burn in Hell. How lucky that I am a Moslem!"

My feeling of good fortune didn't stop at this point. I thought too:

"It was good that I was born a Turk. I could have been a Moslem born in another country. The Turks are a great nation, very old, very big...How beloved a servant of Allah that He created me both a Moslem and a Turk. How lucky for me I'm a Turk!"

There seemed no end to my happiness and good fortune! I continued thinking along the same vein:

I could have been a Moslem Turk, but born in a village in Anatolia. However, I was born in Istanbul, the paradise of the whole world. What marvelous fortune to be born a Moslem, be a Turk and also be Istanbullu."

I further thought: "Would I change my father and my mother? Would I like to be the child of another father and mother? Not for the world!"

I considered other fathers and mothers none were as good parents as mine. Father wasn't rich, it didn't matter whether he was or not...He was good-hearted and I loved him very much; he was my father, he was the best father. My mother, especially my mother was the best of all mothers...

"How lucky for me! First, Allah created me a Moslem. Then I was born a Turk. In addition, I was Istanbullu. Then I was the child of such rare parents. I am Allah's most beloved servant. How lucky, how lucky for me!"

It was thus I well understood and adopted Mustafa Kemal's phrase , "Say, what a fortunate Turk I am!"

But later, afterwards? The doubts began. I was born a Moslem. Why? If being a Moslem is superiority, why was another boy born a Christian while I was born was a Moslem? What was that boy's offense? What is my superiority? Why should a Christian child , after death, burn in Hell, because he wasn't the child of Moslem parents?

I was born in this world paradise, Istanbul. Istanbul is a city with beautiful, big schools and hospitals. How about the boy born in a distant village? What's his fault? What is my superiority?

These doubts have, from my early years on, become an irritant to my mind and disturbed me.

From: Yol (The Path) Istanbul Boy, *The Autobiography of Aziz Nesin, Part II*, by Aziz Nesin, 1979.

How Did the Turks Create a Tolerant Community?

Literature

A Literary Tradition of Tolerance

The annals of nations, especially those of empires and superpowers, are seldom, if ever, free of events - wars, massacres, aggression, injustice, fratricide, exploitation - which violate the conscience of many generations. History has recorded innumerable instances from many eras, ancient and modern - Mesopotamia, Egypt, Greece, China, India, Rome, Byzantium as well as Arabian, Persian, British, European Empires and 20th century super-states. Likewise, the Ottoman record has its own blemishes.

It is nonetheless true that the Ottoman Empire, like its Turkish predecessor, the Anatolian Seljuk state, maintained for a long time a system of ethnic communities living together in a milieu of tolerance. This system was nurtured by the archetypes of nomadic life, the Islamic "dhimmi" tradition, and economic-political pragmatism.

As nomads, the Turks had been exposed to a wide variety of peoples and cultures, an experience that tempered their ethnocentricity and gave them a faculty for latitude. From Islam, they adopted the "dhimmi" principle of protecting the minority status and the cultural autonomy of the "People of the Holy Book", i.e., Jews and Christians, in recognition of their monotheistic faith, and in exchange for a poll tax. Significantly the Ottomans did not force mass conversions. Arnold Toynbee observed that, if they had, European history might have been quite different from the 15th century onwards. Voluntary conversion was of course welcome, and the Ottomans did levy boys, aged 7 to 18, from the Christian communities of the Balkans and Anatolia to induct them into the armed forces and government bureaucracy. Thus practice led to the creation of a meritocracy in which the loyal converts could rise to the highest echelons of the government and the military. In fact, two-thirds of the Grand Viziers (the Empire's second most powerful man after the Sultan) came from this background.

Also, a great many of the Sultans' mothers were originally Christian princesses or commoners. The Ottoman establishment viewed Islamic identification as a matter of faith and culture rather than genealogy.

The relative openness of the Ottoman system has its dimension of humanism as well. In 1492, when the Jews of the Iberian peninsula were forced to leave, no European country offered then haven, but the Ottoman Sultan Beyazid II invited them to settle in and around Turkish cities. Hundreds of thousands of Sephardic Jews found a homeland there: They were given full cultural autonomy, freedom of worship, of language and of social life, and the right to adjudicate their own legal disputes. This became one of history's most remarkable large-scale refugee migrations leading to a safe and productive life in the adopted land.

Later centuries witnessed the influx of Huguenot and Polish refugees followed, in this century, by Jewish academics and professionals from Nazi Germany and more recently Bulgarian Turks, Iranians and Iraqi Kurds in large numbers.

Humanitarian values and the ecumenical spirit are enshrined in the literary tradition, especially in the poetry of the Sufis (Islamic mystics). Mevlana Celaleddrin Rumi (1207-1273), whose ideas inspired the sect of the Whirling Dervishes, composed thousands of poems many of which celebrate the supremacy of human and divine love, the solidarity of nations and religions, and the ideal of peace. His lines are eloquent: "In all mosques, temples, churches I find one shrine alone."..."Whatever you think of war, I am far, far from it/Whatever you think of love, I am that, only that, all that."..."When weapons and ignorance come together, tyrants arise to devastate the world with their cruelty."

Yunus Emre, the great early figure of Anatolia's oral tradition, gave voice to ecumenical humanism in his simple lyrics in the vernacular. His universalist messages were direct and forceful: "The world is my true ration / Its people are my nation." He died the same year as Dante, 1321. Although they were probably unaware of each other, Dante and Yunus Emre shared an abiding interest in using the language of the people, in spiritual freedom, and in upholding humanitarian values. The Turkish folk poet's best-known lines include: "I am not here on earth for strife / Love is the mission of my life."..."We regard no one's religion as contrary to ours / True love is born when all faiths are united."..."For those who truly love God and His ways / All the people of the world are brothers and sisters." In recognition of this spirit, UNESCO (United Nations Educational, Scientific and Cultural Organization) declared 1991 (750th anniversary of his birth, 1241) "The International Yunus Emre Year" when celebrations, symposia, concerts and other cultural events were organized in many countries.

Tolerance and the universalist spirit have been leitmotifs in modern poetry as well. Tevfik Fikret, who died in 1915, wrote: "All lands are my homeland, humanity is my nation / One can be human only with this realization." Fazil Hüsnü Dağlarca, who was born a year earlier, bemoans divisiveness: "We humans have fallen apart / Yet birds are brothers in the sky / And wolves and worms on the earth." In recent decades, poets of all persuasions, but mostly leftists, have created what could be called an "industry" of the ideals of social justice, solidarity of humankind, sharing of the world's resources, and equality for all. Many have voiced their hope for better days. Nazim Hikmet (1902-1963), Turkey's most influential socialist poet wrote of this optimism: "The most beautiful ocean is the one we have yet to cross / The most beautiful child has yet to grow up / The most beautiful days are those we have not yet lived / And the loveliest things I'd like to tell are those I have yet to tell."

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HOW DID THE TURKS CREATE A TOLERANT COMMUNITY?

SUGGESTED TIME: Two classroom periods

MATERIALS NEEDED: ***Worksheets # 1 and # 2***

Excerpt from Overview -- ***Turkish Toleration***

Map of Turkey and the Mediterranean - ***Worksheet # 3***

OBJECTIVE: Students will understand the concept of how primary sources such as ethnic biographies and personal interviews tell the history of Turkey from a personal point of view. Students will create maps, timelines and genealogies of the events described in the readings.

BACKGROUND INFORMATION:

The narrative in this unit comes from A View from Seven Hills, a gazette published in 1988 by eleventh grade students at a private high school in Istanbul. The biographies were written by fourth-year English language students and describe two of the many different populations which have settled in Turkey. Both stories are shaped around major world events. One tells the story of how the cook of an Italian warship and his son became prisoners of Russia during World War I and eventually escaped to Turkey where they found a home. The other story begins 500 years ago, around the time Columbus sailed to the Americas. A Sephardic Jewish family was exiled by the Spanish Inquisition, and they found refuge under the Ottoman reign of Sultan Bayezid II.

Because of an Islamic humanist tradition that has honored tolerance, Turkey remains a spiritual and intellectual bridge between many cultures. Today, as in years past, the Turks live together in Anatolia with Arabs, Kurds, Greeks, Bulgarians, Persians, Albanians, Laz and Sephardic Jews among many other groups. The readings of this chapter give examples of how contemporary Turkey maintains the Ottoman tradition of ethnic tolerance and religious freedom.

READING STRATEGY:

The students should make maps, chart genealogies and draw timelines from the information provided in the narratives. In this fashion students will discover how much information can be presented in the simple telling of a story and how historians go about researching and building history.

Prior to the class, the teacher should duplicate excerpt from the Overview (***Turkish Toleration***) and assign for homework.

KEY CONCEPTS:

point of view
primary source
ethnic biography
genealogy
cartography
chronology

VOCABULARY:

Ottoman
sultanate
Nazi
massacre
kibbutz

Aim: To what degree do personal narratives reveal a tolerant Turkish community?

Major Idea:
A personal narrative is a primary source for historical investigation. An analysis of two narratives shows that the tolerance of the Turkish community has encouraged a diverse population.

Performance Objectives: Students will be able to :
1. Identify and locate geographic locales mentioned in the narrative.
2. Evaluate the value of personal narratives as a source of history.
3. Design interview questions for oral history project.

Procedure/Development:
(The teacher should assign only the background reading excerpt for homework. The two personal narratives are brief and may be read in class.)

- The teacher will place the following question on the chalkboard: "According to the essay that you read for homework last night, "the tradition of Turkish tolerance came from both religious belief and practicality." Explain. Use the following organizer to summarize the content of this essay.

Turkish Toleration

Three Examples of Tolerance in Islam
1.
2.
3.

Three Practical Benefits of Toleration
1.
2.
3.

- If we wanted to learn more about the topic of tolerance in Turkey, what are other possible sources of information? Brainstorm and list on chalkboard. (e.g. history books, novels, encyclopedias, interviews, personal diaries etc.) What kinds of information would we get from each source? Discuss and compare.

- For homework last night, you read an essay about Turkish toleration. Today, you are going to read two personal narratives about life in Turkey. These two stories give us additional insights about the tolerance of the Turks and also offer us insights into the distortions which can occur in memory pieces.

- Allow students adequate time to read the narratives. Students may work alone or in pairs to answer the questions and complete the other activities. After students have finished, the teacher should have the students review the answers and the maps as a check for understanding.

Summary:

To what extent do these personal testimonies agree or disagree with the historical facts contained in the rest of this chapter?

In doing historical research, what is the value of using primary sources such as personal narratives? What are some of the shortcomings involved in using this kind of material?

Writing Assignment:

Interview a relative (preferably one who knows the family history) and ask about the origins of your own family. Develop 4 – 5 questions that you could use to elicit anecdotes and early memories. From the conversation, you should gather enough information to develop a time line and map which reflects emigration patterns of your own family. Bring map and timeline to class tomorrow.

My Family History

Editors Note: The following narrative which was written by a 10th grade student in Istanbul was based on an interview with the student's grandfather. The narrative accurately reflects the grandfather's memories. However, the grandfather's memories are not historically accurate. For example, by 1915 Italy broke her ties with the Triple Alliance and joined the Triple Entente.

Well, according to my grandfather, who died 15 years ago, it was on the second day that they were sailing. The year was 1917 and he was with my great grandfather. Maybe, you can ask why they were on a ship in the middle of the First World War. If you are patient, listen to me then, because it is a long story.

Eighty years ago, my father's side of the family had lived in Italy, their home country. I never saw my great grandfather but my grandfather told me that his father was one of Italy's most skillful chefs who worked for Kings, Lords and noble people throughout Italy. After a time, he found a better job in an Italian war ship and accepted it immediately because he loved adventures. He took my grandfather, who was three that year, with him because my grandfather had lost his mother just after he saw the first light of the world. The day came and the first ship left Italy. As soon as he boarded the ship he started cooking in the kitchen of the war ship with a kid who was running, breaking dishes, trying to help his father but causing a lot of trouble. On the second day, they were sailing in the Mediterranean Sea. On that day, my grandfather had awakened to the sound of guns. Well these noises of war just went ten or fifteen minutes because a single Italian war ship could only resist that length of time against four Russian warships. All the ship's crew including my great grandfather and my grandfather boarded the Russian ships, leading towards Russia.

Can you imagine how awful it is to be a prisoner of war when you are three years old? After a week, they came to Russia and were taken to a prisoner war camp. Both my great grandfather and my grandfather lived in that camp six years while resisting the Russian pressures, cold weather, starvation and illness. Well, in my opinion, they were not captives of the Russians but captives of the countries which started the First World War in 1914.

Maybe things would have gotten worse and worse if my great grandfather had not made up his mind about escaping from the prisoner of war camp. I think that was the most important decision of his whole life because if they had been caught by a Russian, they would have been killed immediately. But if they didn't try, they would live in that camp until the end of their life. Worst of all, there was a child who was ten that year with my great grandfather. When the time came, my great grandfather and his little son escaped with some friends of theirs. First, they left the camp and decided to come to Turkey. They had to pass Bulgaria on the way to Turkey. They travelled 40 days on foot at nights. When they came to the Republic of Turkey, they were accepted by the government, and they stayed in Istanbul. After they settled down in Istanbul, my great grandfather, the chef, had the first Italian Restaurant in Turkey and became very rich. Although we are Italian my Father, my brothers, and I, don't have any complaints about this beautiful city.

Actually you should have all seen my grandfather while he was telling this story to me, because he really experienced these things again. I think this is because of those seven years which he never forgot.

"My Family History"

1. How is the storyteller in "My Family History" related to the people in the narrative? What is the point of view?
2. Draw a genealogy in which you show the relationship between the author and the characters.
3. Refer to the map. Identify and label (A) the Mediterranean Sea, (B) Italy, (C) Turkey, (D) the Bosphorus, (E) the Black Sea, (F) the Republic of Russia and (G) Bulgaria. Draw a line, using arrows to chart the journey of the chef and his son.
4. This narrative illustrates some of the shortcomings involved in using this kind of material. Facts are often "colored" by memory. How can a researcher ensure accuracy when using autobiographical material?

Worksheet # 2:

The War for Living

The first thing I want to say is that I am a Jew. And maybe you know some of the difficulties in Jewish people's lives. For my family, the injustices began five hundred years ago.

Five hundred years ago my ancestors lived in Spain. During those years there wasn't a country for Jews. There was a king in Spain, and he did not want any Jewish people in his country. Thousands of people were forced to change their beliefs or go to another country, but five hundred years ago there weren't any planes or practical vehicles for travel. Where could these thousands of people go? The Turkish Sultan Beyazid II accepted them to his country. Later these people went to the Ottoman Sultanate to live. Many of the Spanish Jews were content; they were happy they found a home.

In 1939-40 some of my relatives lived in Eastern Europe. During this time, there was a Nazi massacre, and many suffered and died. This must have been a painful event, and millions of Jews and some of my relatives were killed. During that time, most of my family was in Turkey, while some of my relatives were in other countries. For example, some of them were in France, and some of them were in the United States. The Jews who came from Spain were content to be in Turkey because Turkey's behavior was good. They were comfortable in Turkey, and the life was good and easy.

In 1948 there was created a country of Jews called Israel. And a lot of Jews and my relatives went to live in Israel, but life was very hard. Jewish people had to work on farms, but many didn't know anything about farming. I know my relatives lived in farms called kibbutzim. After several years life became very hard in Israel, and they returned to Turkey. Still, however, some of my uncles, cousins and other relatives live in Israel.

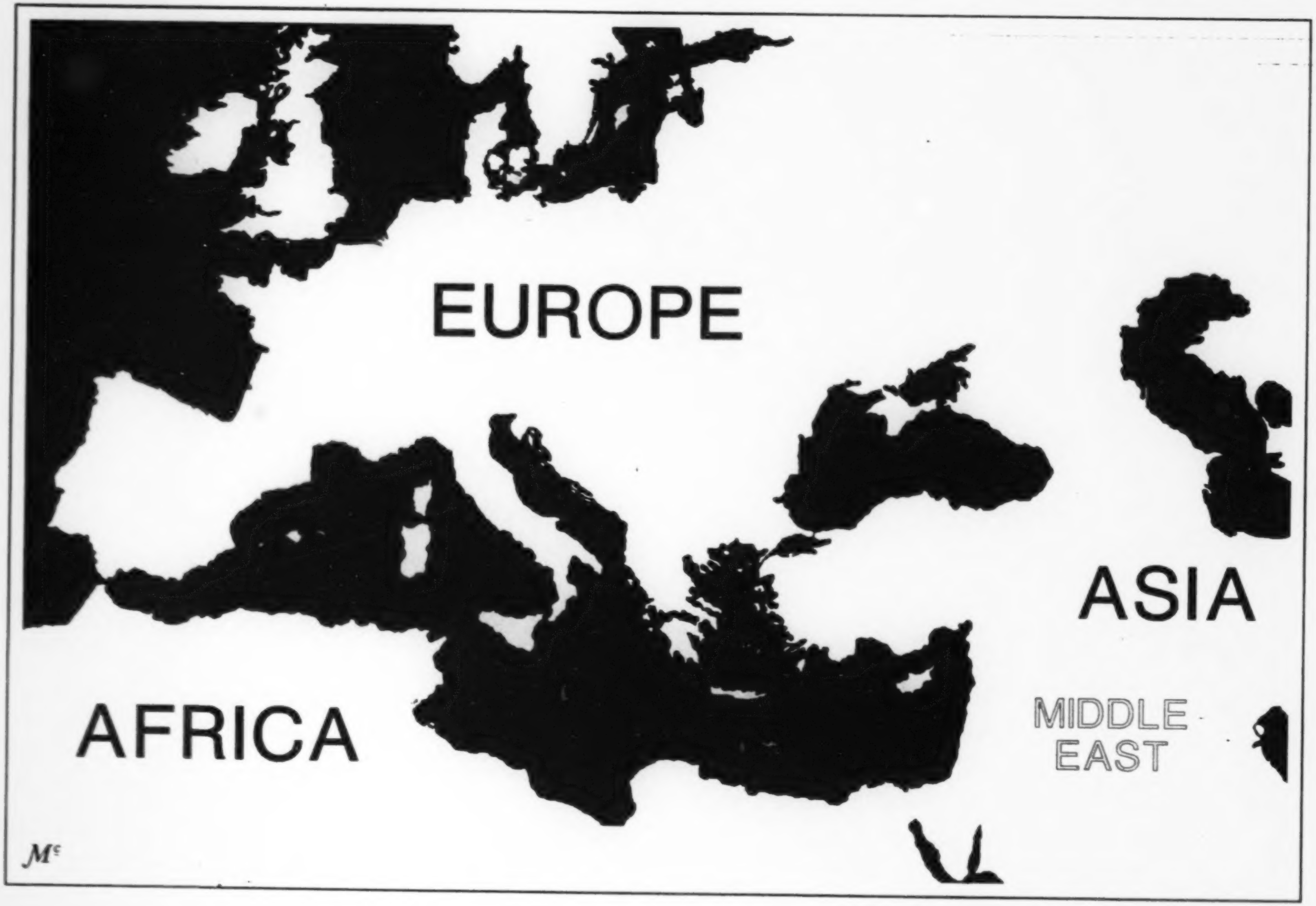
Now my family is in Turkey, and all of my family loves Turkey because Turkey has helped us a lot. My ancestors lived in Turkey for many years, and they also became familiar with the Turks. I see that Turks reacted well to us.

I think I am lucky because I am living here now. My ancestors overcame the difficulties, and now I am alive. I am indebted to my ancestors for my life.

In the future, I want to live and work on a kibbutz. There are a lot of kibbutzim now, and maybe when I am 18-20 years old I will go to a kibbutz and work there.

"The War for Living"

1. How does religion affect the lives of the family in the narrative?
2. On the map, locate (H) the Strait of Gibraltar, (I) Spain, (J) France, (K) Israel and (L) North Africa.
3. Explain the historical event that occurred in Spain 500 years ago and forced the family in the narrative to migrate to Turkey. What was the name of the family who ruled an empire from the city of Istanbul? Who was their leader at the time of the family's migration?
4. Why were members of the family massacred in 1939-40?
5. Create a timeline that begins in 1450 and ends in 1948. Include the following historical events: (A) the fall of Istanbul to the Ottomans (B) the Spanish Inquisition, (C) the voyage of Columbus to the Americas, (D) the birth of Atatürk (E) World War II and the rise of Hitler, (F) the creation of the State of Israel.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Worksheet # 3

How Did the Turks Create a Tolerant Community?

ART PROJECT:	A children's book illustrating a Turkish folktale
SUGGESTED TIME:	Two to three classroom periods.
MATERIALS NEEDED:	pencils, drawing paper, bond paper, colored markers, colored pencils, watercolors, ruler, construction paper, yarn or string
OBJECTIVE:	To illustrate a Turkish folktale for a children's book.

NOTES TO THE INSTRUCTOR:

Students may want to work in groups of two or three. Students may select any story in the curriculum guide. *Chapter 3* has numerous examples of anecdotes suitable for illustration. These Hoca stories may be duplicated and distributed.

KEY CONCEPTS/VOCABULARY:

storyboard

- *storyboard* - a board of small sequential drawings to illustrate a story

Aim: How can we illustrate a Turkish folktale in a children's book?

Major Idea: Students will understand how illustrations can enhance a story.

Performance Objectives: Students will be able to:
1. Illustrate a Turkish folktale.
2. Create a storyboard
3. Make a children's book from the illustrations.

Discussion Topics:
Students may select any folktales, stories or anecdotes in this curriculum guide. See *Notes to the Instructor.*

- Which parts of the stories would you select to illustrate?
- What aspects of these folktales give them a Turkish flavor?

Visual Aids: Turkish costumes and typical dress, magazines pertaining to Turkey and the Middle East such as National Geographic and Aramco World.

Procedure:

The teacher will demonstrate how to create a storyboard. Explain to students they are to select parts of the stories to illustrate (similar to a comic strip with frames).

Activity:

Students will work cooperatively with a partner to complete the following:

- Select one folktale.
- Draw "rough" sketches to illustrate the story.
- Create a storyboard of sequential illustrations.
- Transfer their illustrations onto bond paper. Each illustration will be one page in their children's book.
- Color their illustrations.
- Copy the text of the folktale or anecdote.
- Design a book jacket with colored construction paper.
- Bind the pages of their book with yarn or string.

Summary:
Each group will read their children's book for the class while displaying their storyboard.

The class will evaluate the storyboards based on:

- discernible illustration of folktale
- design
- accurate description of the story

What is Daily Life Among the Turks?

Social Studies

WHAT IS DAILY LIFE AMONG THE TURKS?

SUGGESTED TIME: Two classroom periods.

MATERIALS NEEDED:

Aim # 1: A class set of:
Worksheet # 1
Worksheet # 2
Worksheet # 3
Worksheet # 4
Worksheet # 5

Aim # 2: A class set of **twelve** interviews with Turkish Women

OBJECTIVE: An understanding of tradition and change can be obtained by studying the family and the role of women and their place in Turkish life.

NOTES TO THE INSTRUCTOR:

This chapter contains two different social studies lessons dealing with the roles of women in Turkey. If time permits, both lessons should be taught so that students get a more complete and accurate picture of the lives of Turkish women.

VOCABULARY/KEY CONCEPTS:

tradition	gender roles
change	

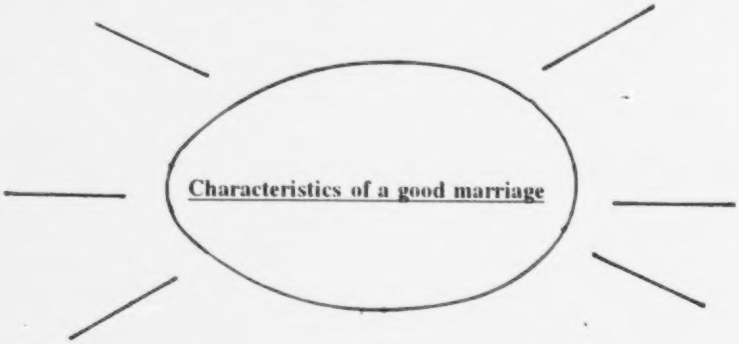
Aim # 1: To what degree did marriage customs in traditional (19th century) Turkey differ from contemporary marriage customs?

Major Idea: In Turkey, marriage is considered an important milestone in a person's life. Traditional marriages are frequently arranged by the parents of the bride and groom. The concept of equality of mates, current in Western thinking, was not necessarily an important factor in a Turkish marriage. Since the beginning of the Turkish Republic these concepts have been changing. Turkish marriages today resemble marriages in Europe or America.

Performance Objectives: Students will be able to:
1. Define: extended family, nuclear family, polygamy
2. Examine and discuss the characteristics of a good marriage in Turkey.
3. Compare and contrast Turkish marriages and Turkish families to the families of the students.
4. Compare and contrast traditional and modern marriages.

Development/Procedure:

- Teacher should develop a semantic map as shown below:



  - Allow students time to list the ingredients of a successful marriage.
  - Ask students if these ideas come from their own families, from the movies, from books, or from T.V.
  - Place check marks next to those characteristics which are determined by your culture.

Distribute Worksheet # 1: Marriage and Family

Allow students time to complete reading and answer questions.

- What do you think of this kind of marriage?
- How did the Turks traditionally feel about:
    - equal marital partnerships?
    - men as "breadwinners"?
    - sexual purity among the young girls?
- How did the traditions change?
- Why do you think they changed?
- Compare your beliefs with traditional and modern Turkish beliefs.

- **Although many of us may find older Turkish marriage customs different from ours, the Turks strongly advocated their policies. Let us look at two points of view.**

Divide class into two groups.
Group 1: Worksheet # 2 and # 3
Group 2: Worksheet # 4

Allow students time to complete worksheet.

- Review definitions of polygamy, extended family and nuclear family.
- Based upon the reading, what reasons do the Turks give for traditional marriages?
- Do you agree with them that these marriages could have benefitted them in their time?
- Which type of marriage, traditional or modern, might be best for a family? Explain

- **Many women in Turkish history expressed, in poetry, a desire for a different kind of life from the traditional marriage and family.**

Distribute Worksheet # 5: Ottoman Women Poets
Read poems aloud with class.

- Do you think this poetry was written by village women or city women? Why?
- What are the concerns these women express in these poems?
- How does each author regard tradition?
- How do these poems agree or disagree with the ideas and thoughts of many contemporary women around the world?

Summary/Application:

Imagine you are a Turkish parent living in the Ottoman Empire in the 19th century. You have either a son or a daughter. Write a letter to a close friend of the family discussing your concerns and hopes for your child.

Students will read letters and discuss.

Worksheet # 1

Marriage and Family

In the Ottoman Empire and even in some rural areas of Turkey today marriages were very different than marriages in modern Turkey or America. It is difficult for modern readers to understand traditional Turkish marriages. Young people today have difficulty when they look at the relations between their grandmothers and grandfathers. When Grandma married Grandpa during the time of the Ottoman Empire women were not treated as equals by men. Both men and women were bound by the cultural values they inherited. It is important to keep this in mind when we talk about Turkish culture long ago. But on the other hand, it should also be remembered that our ancestors in America and Europe were not too fair when it came to equality between the sexes.

As was true in all Muslim countries, every Turk was expected to marry. Ideally, the young were to marry at an early age, sometimes soon after puberty. The Turks were practical. They believed not having a sexual partner was unnatural but sex was only lawful in marriage. If the young did not marry, they would find trouble and that would cause all sorts of social and moral evils. For parents, the sexual purity of their daughters was essential.

Traditionally, almost all marriages were arranged by the parents of the young people. The first consideration was economic - a "good marriage" was to find a male for your child of equal or higher social and economic standing. However, other such issues were also addressed. Mothers wanted their children to be happy. Physical attractiveness was not ignored. As a rule, men were respected for their abilities as a "bread-winner" and women for their skills in housekeeping and child caring. Strength was appreciated in a man; virtue was appreciated in a woman. These values are the same in most traditional societies.

- What does this reading tell you about the traditional (19th century) role of men and women?
- How did the parents help ensure their daughter's happiness?
- Why were parents concerned with the sexual purity of their daughters?

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

Worksheet # 2

One major difference between marriage customs in Islamic and Christian cultures was *polygamy*. Islamic law allowed a man to obviously favor one wife over another - they were all to have equal living space, clothing and time with their husband.

Polygamy seems to have been fairly rare among the Turks of the Ottoman Empire. Evidence shows that in normal times fewer than 5% of the women may have been in polygamous marriages. The reason was probably social - both men and women preferred monogamous unions and parents were not usually willing to give their daughter as a second wife. In the Turkish cultures of Central Asia, monogamy was the rule before coming into contact with Middle Eastern traditions.

Why then did polygamy exist among Turks at all? The most common type of polygamy was probably part of the social welfare system that bound Turkish families together . When a man died it was the duty of his brother to look after the surviving family. Brothers often lived with their families in the same household. The wives of the two brothers had been companions, their children had played together. Since the family believed that all women of child bearing age should be married and they wanted to keep the inheritance in the household, the most natural solution was the marriage of the widow to the brother. This would keep the fabric of the family and society together. Polygamy also benefitted society as a whole because it kept the birth rate high. At various times during Ottoman history, wars caused the death of a great number of Turkish males. If the society was monogamous, this would mean many women would be without husbands and without children. The population would have declined and the results would have been disastrous for the village and the society as a whole.

- Define polygamy.

- According to this reading, what were the benefits of a polygamous family?

Adapted from The Ottoman Turks Justin McCarthy, Ph.D.

The model family in most of the modern world is a *nuclear family* - mother, father and children. This is not true among the Turks of the Ottoman Empire. There the ideal was the *extended family* - a family with at least three generations lived together in the same household. The extended family allowed the members to work together and pool their resources. There was always someone to help with work in the fields or babysit for the children. Parents could leave for a while and know their children, their house, and their farm were safe.

Turkish extended families took many forms. Sometimes it was three generations of males, along with their wives and daughters, who lived in one house or on one compound of houses. Let's look at the family of Şaban, an elderly grandfather with two surviving sons who lived in the Black Sea region of Anatolia in the 1840's. He was a farmer. His two sons were married and part of Saban's household. In all, there were seven males in the household and probably an equal number of females - wives and children. However, the Ottoman registrars did not include women in their records. This was considered a violation of the privacy of the family.

The idea behind the extended family was simple - sons did not move out of the family home. Instead, brides moved in with the husband's parents' family and, in most cases, these households remained like that until the death of the oldest male. Then a family might break into different households, each led by a son. Sometimes two or three brothers kept a family together but that was actually two nuclear families joined together. In some areas of Anatolia this form of extended family was common. Another reason for such families was the fact that women often brought up families of young children after the father died. The mother was in fact the head of the household as the children grew up and that arrangement remained the same even after the sons reached adulthood.

- Define: 1) nuclear family 2) extended family

- According to this reading, what were the benefits of the extended family?

Adapted from The Ottoman Turks by Justin McCarthy, Ph.D.

Worksheet # 4

Changing Marriage Patterns in Modern Turkey

Marriages in modern Turkey no longer consistently follow the traditional pattern. This is especially true in cities, but rural areas have changed, as well. In the new pattern, marriages are not arranged. A man and woman meet, fall in love, and marry, just as in other parts of the world. The wishes of their parents are important to them, but it is the couple that makes the decisions.

As in Europe or America, schools and colleges are common places for couples to meet. Others meet at work or in their neighborhoods. Dating varies quite a bit. Very traditional couples might get together only in the houses of members of their families or with other groups of young people and are not often alone. University students, on the other hand, go to dances and movies in couples and groups. Single professionals, such as lawyers, business persons, or doctors, meet members of the opposite sex for dinner and the theater. Less wealthy couples might just walk together, look at shop windows, and talk of what they will buy when one of them strikes it rich. Young men and women are often seen drinking tea in pastry shops or talking quietly together on benches in parks. In short, couples do not act much differently in Turkish cities than elsewhere in the world.

Marriage ceremonies in many villages follow traditional customs. To look at the celebrations one might think it was centuries ago. The people prefer the old ways just as many Americans prefer the type of church weddings their great-great grandparents might have had. But today's village newlyweds might be off the next day for a job in Germany, where many Turkish villagers have gone to work, or they might have both returned to their ancestral village for a traditional celebration before they return to their jobs in Ankara or Istanbul. The lives of the newlyweds may be very different than those of their grandparents, even though the marriage ceremony is the same.

For middle class couples in cities, marriages are usually not at all traditional. The legal marriage itself is usually only a short visit to the equivalent of a justice of the peace to exchange marriage vows. The real occasion is the celebration, which is held in a special "marriage hall" or a hotel. Because marriage is a great event in the lives of families, as well as in the lives of the married, families hold great parties to celebrate. All of the families' friends gather to eat, drink, and dance, often until early in the next morning. It is this celebration that is photographed, kept in family albums, and remembered.

Families throughout Turkey help their newlywed sons and daughters to set up house. Families in the cities might chip in to buy an apartment for the couple or help them with their rent. In villages, all the relatives and friends get together to build a house. If money is tight, room might be added to a village house or one room of the family apartment in the city set aside for the newly married until they can afford a home of their own. In general, families assist each other more than is common today in America. Help from fathers, mothers, sisters, brothers, aunts, and uncles is especially important when children are born. New mothers depend on help from their families. Family always seems to be available to get the kids to school or watch them so parents can go out for an evening. Grandparents often live with their children or in nearby houses or apartments, and all believe that is the correct way to treat the elderly. It is a system that blends the best of the old Turkish tradition of the extended family with new ways.

Authority within the Turkish family has changed. Like other countries, Turkey has seen a gradual evolution from male-dominated families to families in which authority is shared between husband and wife. The change has been easier in Turkey than in other Muslim countries because of old Turkish customs that had always stressed women's power in the home. Throughout history, Turkish women have been known for their strength and authority over their households. Nevertheless, in the Ottoman Empire the man was legally in charge of the family. Muslim law gave men precedence over women in theory, even though the wife might in fact be the equal of the husband in a marriage. The laws of the Turkish Republic changed all that. Women became equal to men in law. They began to attend universities in large numbers and ultimately entered business and the professions. Women of all economic groups routinely worked outside the home. Political and economic power translated into real equality. Of course, no country has yet allowed women complete equality, and Turkey is behind Western Europe and America in this regard, but great changes have been made. Very few countries outside of Europe and America can compare with Turkey's record on women's rights.

Some groups, particularly fundamentalist religious groups, do protest women's new position. They are in a distinct minority in Turkey. As girls and boys see their mothers working outside the home, voting, and sharing in household authority, the idea of women's real equality spreads. It will surely continue to do so.

The Turkish family is changing rapidly. Some families still follow the old traditions completely. Others are completely converted to new ways. The majority are in between, keeping some of the old customs and taking some of the new. As time passes, new family traditions more and more take the place of old.

- How is the modern Turkish family different than the traditional Turkish family?

- Are there benefits to continuing some of the old traditions?

Worksheet # 5

The women poets of the Ottoman Empire are notable for the different vision they brought to literature and for their very existence. The Ottoman upper classes, like those all over the world at that time, were typified by male rulers and poets. However, it would be too far a jump to say that female artists were not a part of the culture. Most of the works of women poets are probably lost to us, but those that have survived are notable for what they say to life. The women represented here cannot be said to have been subservient. Mihri Hatun was a prominent member of the intellectual circle of the son of Sultan Beyazid II, a highly educated woman who knew Arabic and Persian as well as Turkish . She flaunted tradition in her personal life, having a number of love affairs, and in her poetry. Leyla Hanim was a member of the mystic congregation known as the "Whirling Dervishes" (The Mevlevi). Nigar Hanim was a divorced lady, the daughter of a high official, who knew French, Persian, Arabic, and German. She published three collections of poetry and other works.

I. Mihri Hatun (ca. 1460-1506)

At one glance
I loved you
With a thousand hearts

They can hold against me
No sin except my love for you
Come to me
Don't go away

Let the zealots think
Loving is sinful
Never mind
Let me burn in the hellfire
Of that sin

II.Leyla Hanim (d. 1847)

Let's get going
Start the festivities
Never mind what they say.

Drink wine
With your loved one,
Never mind what they say.

What do I care
If people approve or disapprove?
God bless my friends,
Never mind what they say.

Leyla, indulge in pleasure
With your lovely friend:
Enjoy yourself in this world,
Never mind what they say.

III. Nigar Hanim (1862-1918)

Am I your only love - in the whole world - now?
Am I really the only object of your love?
If passions rage in your mind,
If love springs eternal in your heart -
Is it all meant for me? Tell me again.

Tell me right now, am I the one who inspires
All your dark thoughts, all your sadness?
Share with me what you feel, what you think.
Come, my love, pour into my heart
Whatever gives you so much pain.
Tell me again.

From The Penguin Book of Women Poets, ed. by
Carol Cosman, Joan Keefe, and Kathleen Weaver,
London, 1978. Translated by Talat S. Halman, Ph.D.

Aim # 2: What changes have occurred in the traditional roles of women in Turkey?

Major Idea: Women in Turkey play many roles. Interviews with women in all walks of life give evidence of the diversity of their life experiences.

Performance Objectives: Students will be able to:
1. Identify the many roles women play in Turkish life.
2. Compare and contrast the lives of Turkish women with their contemporaries around the world
3. Assess the degree to which tradition continues to exert an influence on the lives of Turkish women.

Development/Procedure:

- This lesson focuses on the voice of Turkish women.

Teacher will divide the class into twelve groups.
Each group will receive a different reading relating to the life of a Turkish woman.

Students should be allowed time to complete worksheet.

- Teacher will ask students to share their story with the class.

Teacher will record answer on **organizer** as shown below.

Name of Woman	Traditional Role	Factors of Change

- Why can we say there is a great diversity of life experience among Turkish women?
- Which woman's life would you most like to follow? Explain
- Which woman's life is most traditional? Explain.

Summary:

Women around the world are finding their roles are changing and, at the same time, they are staying the same.

Interview women from several generations (grandparents, aunt, friend). Ask these women how they would like their lives to change.

Students will read responses and share with class.

Reading 1: Interviews with Turkish Women

Profession: **Master Weaver**
Name: **Tülay Bayram**
Age: **22 years old**
Education: **Elementary school - not completed**
Employment: **Elazig Hali Sanayi Okulu (Rug Industry School)**

Tülay is the head loom master, supervising more than 60 girls and young women. She is the only worker who has health insurance benefits and she earns about $200 a month. Tülay works six days a week from 7 A.M. - 6 P.M. with half day on Saturday. She is fortunate to have one month paid vacation and sick days. Tülay has worked on the loom for seventeen years; she attended the carpet school with her mother when she was only five years old. Her father died 13 years ago; Tülay has six sisters. Coming from a low-income family, weaving on the loom is one of the opportunities for women to help their family. Tülay teaches the younger girls the mechanics of weaving and the designs. Tülay reproduces the designs on a grids for the girls to copy one square at a time. Every loom has one leader who shows the one or two younger girls the design and how to properly weave it. Tülay supervises everyone going from loom to loom to be sure the weaving is correct.

The girls are recruited from poor neighborhoods, they bring their relatives and friends into the school. The city government of Elazig sponsors the school; some city governments have a rug weaving school. Usually the city government advertises in low-income neighborhoods to attract working-class parents. The girls, from seven to fifteen years old, almost exclusively come to the carpet school for economical reasons. Usually the girls work until they marry, some local men don't want their wives working after marriage.

Tülay considers weaving her profession and is not in a hurry to marry. Even when she marries, Tülay plans to continue weaving; as a strong, self-sufficient woman she probably will. Tülay is an essential part of the school and even if she quits, they will beg her to return.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 2: Interviews with Turkish Women

Profession: **Kindergarten Teacher**
Name: **Dilek Erdinez**
Age: **35 years old**
Education: **Special High School for early childhood**
Children: **Two girls**

Dilek has been a kindergarten teacher for sixteen years; she continued to teach after she married, and the birth of her children. Although the kindergarten teachers in Turkey are all women, the principals of the schools are usually men.

The maternity leave in Turkey allows three weeks before and six weeks after the birth of a child with a continuation of full wages. Turkish women are almost fully responsible for caring of the children and running the household, in addition to their professions outside their home

As Turkey is becoming more modern, especially in the cities more women are employed and continue working after marriage and children. The pension age for women is twenty years of employment. Unfortunately life in the village changes much slower and very few women work outside the home. Dilek considers herself lucky to work a relatively short day with a schedule from 8 AM -12 PM or 12 PM - 5 PM. She has two and a half months summer vacation so she is always home with her children.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 3: Interviews with Turkish Women

Profession: **Midwife**
Name: **Hatun Celikir**
Age: **53 years old**
Married: **39 years**
Education: **Third grade drop out**
Children: **3 sons and 3 girls**

Hatun is the village midwife helping to deliver the babies of Asvan. She helps villagers who have back pain and skeletal injuries. Her knowledge of the skeletal structure and traditional herbs was taught to her by her grandfather. Her knowledge of herbal medicine is well recognized in the area where she lives. The mixture of herbs are used to cure a wide variety of ailments. Sometimes they are boiled into teas to drink; other times they are used as herbal liniments or poultices. Her treatment of back pain and skeletal injuries is very similar to those used by a chiropractor.

In addition to working as a midwife she has a full time job as housewife of cleaning, cooking, taking care of the farm animals in the fields. Her husband sometimes works; however, more often spends his time gambling and smoking in the village coffee house.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 4: Interviews with Turkish Women

Profession: **Imam's Wife/housewife**
Name: **Melahat Demir**
School: **Elementary School - Attended another school afterwards to study the Koran**
Age: **27 years old**
Children: **One boy and one girl**
Married: **10 years - arranged marriage.**
However, they saw and talked to each other before marriage

Although she is a religious woman, Melahat dresses like millions of other Turkish women in modern day clothing. In the villages shalvars are common. Shalvar are very baggy pants of printed cotton. Melahat covers her head with a scarf; usually scarves are worn by more traditional women not necessarily more religious. The use of the scarf is more common in villages where a bride living in her father-in-law's home should have her head covered in front of all male members of the family and guests. Melahat believes that the importance of practicing her religion is in the heart not in the formality of the dress. She prefers normal attire and believes some women who wear the extreme covering of themselves are showing off and that they think they are holier than others. According to Melahat, Islam doesn't require entirely covering the body but just part of the face.

Melahat strongly believes Muslim women are much better off in Turkey than other Muslim countries in the world. Turkey is a secular state and one of the most progressive countries in the Islamic world. She stated that Islam gives equal rights and human rights to everyone, women are held in high esteem as head of the household and taking care of the children; however, some countries interpret the Koran for the interest of the ruling elite and they have a tendency to see the women as second class human beings. Both husband and wife believe that children are born without religious and racist prejudices. They also believe that people who believe in different religions and who speak different languages are all equal and they should be treated equally. Moreover, Melahat and her husband feel that they are not better than Christians or Jews because all worship God. Whatever her children want to become, a doctor, a lawyer or a hoja, it is primarily important that they help society. The Imam (the *imam* is a Moslem religious leader, equivalent to a Minister in Christian faith), husband of Melahat, who is well-educated in the sciences and theology with knowledge of English and Arabic, in addition to his native Turkish agrees with his wife that both his son and daughter should be well-educated.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 5: Interviews with Turkish Women

Profession:	**Rug designer**
Name:	**Canan Orak**
Age:	**23 years old**
Education:	**Trakya University, Canakkale, Turkey**
Employment:	**Turkish Handwoven Carpet Exhibition Center** **Ministry of Culture and Tourism, Istanbul**

As an art student, Canan studied textile rug designs in Canakkale; presently she is employed at the Turkish Handwoven Carpet Exhibition in Istanbul. Canan draws and copies traditional Turkish carpet patterns from the 11th to the 19th century designs. The Exhibition has more than 5,000 carpets displaying 450 traditional designs which are no longer produced. Ambitiously four volumes of carpets and one volume of kilims have been catalogued. The carpets are exclusively produced with natural dyed wool. The Ministries of Culture and Tourism attempt to demonstrate the link between the historical and cultural background of Turkey with traditional Turkish carpet weaving. In addition to drawing and copying rug design, Canan enthusiastically introduces Turkish rugs to the public especially foreigners; explaining how they are produced and hopeful this tradition will survive the modernization of Turkey. The government sponsors various villages to reproduce copies of the carpets. The women in these villages are instructed how to make natural dyes from various plants and roots. A "cartoon" of the carpet pattern is used; the women weave the carpets using the traditional design and colors. These carpets are beautifully displayed in Istanbul.

Although Canan believes there is sometimes discrimination against women, she stated there is fairness and equality in her field. Among her peers there is equal pay for equal work. In Turkey, women are leading in the field in the carpet design; women almost entirely produce the carpets. Sometimes men help cut the wool from the sheep and even less frequently they help dye the wool, nevertheless; the carpets are woven exclusively by women. In most Turkish homes, carpets are in every room. Guests remove their shoes at the door, and are given slippers to wear. This protects the valuable carpets and also keeps outside dirt from coming into the house.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 6: Interviews with Turkish Women

Profession: **Museum Curator; Specialist on ancient Cuneiform; Author**
Name: **Dr. Muazzez Cig**
Age: **78 years old**
Skills: **Fluent in English and German; author of 10 books, numerous poems, internationally published articles on the Sumerian Civilization**

Born in 1914, in the historic city of Bursa, former capital of the Ottoman Empire, Muazzez was given the middle name Ilmiye derived from *ilim*, science), by her father, Zekeriya, who had wished her to be a scientist. Though a graduate of the conservative *Medrese* (Islamic University), Zekeriya was a teacher devoted to the progressive ideals of Atatürk. His wish to afford his daughter a diversified education was seconded by his wife, a self-educated, no-nonsense woman.

Drawn to the study of humanities as well as theology and social sciences, Muazzez came of age in a liberal atmosphere, on equal footing with her two brothers. After graduating from the Bursa Teachers College in 1931, with an idealistic spirit reminiscent of Resat Nuri Güntekin's immortal heroine in his classic novel *Calikushu* (The Thornbird), she taught for five years in the remotest corners of Anatolia. Then her unquenchable thirst for knowledge returned her to Ankara University. For six years, she studied Hittitology, Sumerology, Archaeology and German.

In 1940, marrying fellow faculty student Kemal Cig, she embarked upon her 32-year career with the Istanbul Archaeological Museum. Kemal took a post with the Topkapi Museum and rose to be one of its most respected directors. For many years the couple lived in an apartment adjoining the former Harem quarters. They raised two daughters, who graduated from college. Their respective professions are medicine and interior design.

Muazzez was frequently hostess to distinguished guests, from England's Queen Elizabeth II and Princess Anne, to Melina Mercouri and Peter Ustinov. Meanwhile, she found her true calling: the deciphering and cataloging of 75,000 cuneiform (wedge-shaped characters) tablets, the baked clay echoes of the long-forgotten tongues spoken by the Hittites, Sumerians and Akkadians. These remarkable tablets had been unearthed in Mesopotamia and during two major archaeological excavations in Turkey. Ranging from postage stamp size to 18 inches in diameter, they cover law, economy, literature, marriage, real estate contracts, magic, cures for disease, as well as passionate love, and were composed over a period of 2,500 years. Muazzez is quick to point out that the first peace treaty, was also recorded in Cuneiform, in 1269 B.C. Its enlarged brass copy hangs in the United Nations building in New York City, a gift from the Turkish Government.

Convinced through her studies that the Turks and Sumerians share a common root, she attended symposiums in Belgium, Japan, and the U.S. She also completed the Neo-Sumerian dictionary sponsored by the Universities of Torino and Heidelberg. After her beloved husband's death, she continued carrying the torch of their chosen duty, the guardianship and promotion of Turkish history.

Today, because she is still thriving on the challenges of her profession, Muazzez is approaching the coveted title "octogenarian" with the cheerful nimble-footedness of a twenty-year old. An ardent follower of the socio/political trends in Turkey and the U.S., she is distressed by the setbacks the women's equal rights movement has been dealt with in both countries. She believes today's youth is over-indulged; parents have to balance love and toughness while teaching the right values to a child. To prove her point, she quotes from a cuneiform tablet written from a father to his son, "Other children study hard even though their fathers make them work in the fields and serve them hand and foot. But I am not forcing you to do these things -- and that's why you're so lazy." With a smile, she concludes, "When I first read that quote, I thought of many a distressed parent I've known, and said to myself, Study the past and you'll know the future! For it is true that the more things change, the more they remain the same..."

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 7: Interviews with Turkish Women

Profession: High School Psychology and Philosophy Teacher
Name: Nezahat Kulen
Age: 86 years old
Education: B.A. Istanbul University, Philosophy Department
Children: Three college-educated daughters
Skills: Fluent in French; author of a popular high school textbook about Logic; specialty: youth pedagogy (the art or science of teaching)

Blue-eyed and petite, this spunky great-grandmother is a true representative of the era when women led in Turkey's transition to Westernization. Her grandmother, too, had been a teacher, and her father the head of the local Board of Education. Nezahat's generation gave priority to learning, research, and literature. Retired after forty years, her counsel is still sought by her former students, who travel long distances to visit her at her home by the Marmara Sea, on the European side of Istanbul. She lives alone, proud and protective of her independence. A person of strong convictions, she believes women excel in the arts and sciences as well as hardcore politics, however, she opposes their joining the Military.

Although she seems to come from an elite, wealthy class, she likes to spotlight her grass-roots family background, insisting on that in Turkey, anyone with a dream and the willpower to stick with it, can duplicate her achievements.

Born in 1906, in Skopje (today's Macedonia) during the halcyon days of the multicultural and bi-continental Ottoman Empire, she relocated to Istanbul with her parents and seven siblings, in 1912. Her father encouraged all his children to graduate from Istanbul University and to go on a variety of professions. No woman in her family was ever hidden behind the veil. Originally, her education began in the Arabic alphabet. Later, when the Republic changed over to the Latin alphabet, she mastered it along with everybody else. An ardent follower of Kemal Atatürk's reformist principles, she began teaching in 1929. Intelligent and attractive, she had many suitors, nonetheless, her family did not pressure her into marriage. One of the highlights of her profession was when Atatürk visited her class in 1931, listened to her students' discourse, and complimented them in the end.

She met her husband, a fellow teacher, in 1933 and it was love at first sight. They were married in 1934, the year Turkish women earned the right to vote (as compared to the French, in 1946 and Swiss, in 1971, a clearer picture to the extent of their progress, emerges). Her husband taught physics and was famous for bestowing 0s. He turned to publishing in 1946. Their daughters were born in 1937, 1939, and 1946, spaced apart to afford each of them plenty of love and attention. Throughout their long marriage, her husband never allowed her to cook a single meal, because he believed her hands should only hold the pen of the scholar, and not smell of onions.

Today, Nezahat continues to read, travel, and speak on Public Television on the importance of teachers, particularly those in the elementary schools, the hardest branch of the profession. She believes an elementary teacher is Mother, Psychiatrist and sharp-eyed sleuth all rolled into one, her attitude determining a child's future success. Therefore, if a student fails to perform, the teacher has to search for its behind-the-scene cause -- physical, social or psychological -- and act accordingly. In summary, Nezahat is a vigorous octogenarian who proves that one's true age is determined not by the calendar, but one's state of mind.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 8: Interviews with Turkish Women

Profession: **High School Student**
Name: **Pelin Sari**
Age: **16 years old**
School: **Second year at Anadolu Lisesi**

Pelin is the oldest child. She has a younger brother. In her family, Pelin and her brother are treated fairly and equally with family discussion as in many middle-class and upper middle-class Turkish homes. Sons and daughters are both expected to excel in education and careers. In the majority of poor households the girls get married young, while their brothers are encouraged to attend the university. Pelin attends a special High School where subjects are taught in English. Helen is fluent in English and German. Pelin is extremely fortunate in the dedication of her parents; her father is an attorney and her mother a former nurse. Her father practices law in another city, nevertheless he bought a home in Elazig so his daughter is able to attend Anadolu Lisesi. Pelin plans to attend university in Ankara or Istanbul to study medicine.

In most Turkish homes, the mother prepares breakfast before the children go to school and the husband goes to work. The typical Turkish breakfast is enormous with an array of sheep cheeses, olives, tomatoes, sour cherry jam, watermelon cucumbers, boiled eggs and potatoes, bread and sometimes even soup. The famous Turkish tea is almost always served, strong, sweet and amber in tulip shaped glasses. Lunch and sometimes supper are large meals. Turks cook with great quantities of olive oil; they have a great love for vegetables preferably tomatoes, onions, green peppers and eggplants. Creatively they cook them many different ways such as stuffed with rice or bulgur, fried or put in a stew, usually with lamb. The three top cuisines in the world are French, Chinese and Turkish, although no one agrees on which one is first.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 9: Interviews with Turkish Women

Profession: Former Minister of Labor; Congresswoman
Name: Dr. Imren Aykut
Age: 50 years old
Born: Istanbul
Married: Single
Education: Istanbul University, BA, Ph.D. Post Graduate Studies at Oxford University

Turkeys first elected woman minister is a perfect example of a modern woman in today's world. Her lifetime dedication to her country stands as an example for women everywhere. Her personal and practical achievements make her an outstanding individual.

For twenty years, she worked, organized and directed trade unions in Turkey. She has been closely associated with women's problems and has helped to raise the educational level of Turkish women, to promote their participation in economic, social and cultural and political life.

Dr. Aykut is responsible for getting legislation passed that created a governmental division protecting women. She also assisted in passing laws granting women maternity leaves.

Women, today in Turkey, can be actively found everywhere from government to farm industry. In 1935 there were 18 women in Congress. Today out of 450 there are 8 women. Many doctors, pharmacists, professors, engineers and teachers are women. Also women are executive directors of companies and are found in every industry. Turkish women are fortunate that they have equal pay for equal work.

Dr Aykut's personal belief is that "Women are much more peaceful and peace loving and through them peace can be achieved sooner. The involvement of women in all governments throughout the world will lead us to a permanent peace." Her life goal is dedicated to achieving this goal.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 10: Interviews with Turkish Women

Profession: **Businesswoman presently a housewife**
Name: **Nevin Kutay**
Age: **44 years old**
Married: **Two years**
Education: **High School graduate**
Children: **Three stepdaughters**

Nevin is the daughter of a military officer and a housewife with one sister. She was seventeen years old when her father and mother got divorced. After graduation from high school, Nevin obtained employment as a bank teller. Before her retirement after 20 years, she trained new employees in bank work, instructed them in computers and had become an executive secretary. Her wages were at a level where she could purchase her own apartment and be totally financially independent and take care of herself and her mother. Her only sister, a lawyer, died at the age of 37.

Through her work at the bank, Nevin became acquainted with an accountant and partner of a building contracting firm that builds 600-1000 family unit vacation villages. Her husband's first wife died of cancer and she married him two years ago. Today Nevin is in charge of the household, herself, her husband, her mother and her three stepdaughters. One daughter is in her last year at the University studying to be a psychologist. Her second daughter is in her first year at the University, studying to become an architect. The younger daughter attends a private school where classes are taught in English.

Nevin also helps her husband in his work. She is a member of the executive committee that makes all the decisions for the building and management of the projects. She knows some English and plans to take courses to learn more. Her hobbies include; amateur photography, oil painting and needle work. Before her marriage she was the executive secretary of one of the main political parties in Turkey.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 11: Interviews with Turkish Women

Profession:	**Turkey's First Woman Pilot**
Name:	**Sabiha Gokcen**
Age:	**78, born in 1913**
Married:	**Widow with one adopted daughter, no grandchildren**
Education:	**Graduate of Uskudar Girls School, graduate of Turkish Civil Aeronautics School**

When General Mustafa Kemal visited the city of Bursa, during the early days of establishment of the present Republic of Turkey, he met a young girl about 12 years old. Her parents were both dead, he decided to adopt her. After he became the first president of Turkey, the people gave him the name of "Atatürk" meaning the Father of Turks.

When a law was passed in 1934 that everyone should have a last name, Atatürk himself selected the name "Gokcen" for his adopted daughter Sabiha, which means "Flying in the Sky".

In 1935, at the opening of the Turkish Civil Aeronautics Institute, it was decided that Sabiha would become a student. Upon her graduation in 1937, Atatürk's daughter Sabiha Gokcen became the first woman pilot in Turkey. She was trained to fly all types of aircraft including military planes, even bombers. In 1938, she became the Director General of the Civil Turkish Aeronautics Institute; the same school from which she had graduated. During her lifetime, she has been awarded many medals from all over the world, including one from the World's Pilots Association.

It was the belief of Atatürk and of Sabiha also that a woman could become a master of any profession she desired as long as she was willing to work for it. The life of Sabiha Gokcen certainly is a true illustration of that principle.

Although Sabiha has retired from flying, and even from driving her car, due to her age, she is still a very active person. She appears on TV, and gives radio and personal interviews. She spent almost two years helping to write her own biography.

Her advice to all young women of today is that they should select the profession they desire and work to become a master of their profession and attain all the goals in life set for themselves.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

Reading 12: Interviews with Turkish Women

Profession: **Daily Housemaid**
Name: **Saman Zengin**
Age: **30 years old**
Education: **Elementary school**
Married: **14 years**
Birthplace: **Corum**
Children: **3 sons**

Saman's father is a farmer and her mother is a housewife with six other children. Saman married at the age of 14. Her husband is a truck driver and is sometimes gone for weeks at a time. They are presently living with his parents, so they can save their money to buy their own apartment.

Saman's employer not only pays her salary but also pays her social security wages. This will entitle her to retirement benefits and medical insurance. There is a socialized medical system in Turkey.

Saman's most intent desire for her sons is that they receive a good education, have a good profession, own their own homes and have a good life.

All public schools and universities are free in Turkey. The only obligation of a student is to purchase his or her own textbooks. Elementary and secondary education is compulsory. Admittance into public universities is based on entrance examinations which are on two levels, similar to the SAT entrance exams in the U.S.

- Describe the woman in your reading.
- How does tradition play a role in this woman's life?
- What factors have altered this traditional role?

What is Daily Life Among the Turks?

Literature

Idioms of Daily Life: Tradition and Change

Turkey, as guidebooks often write, is the size of Texas. But the country has many climates, types of terrain, dialects, lifestyles, cultures. Although Islam, language, and a homogenous education act as a unifying force, varieties of daily life seem more dominant. There are vast differences in the way rich people live in cities and the poor in rural areas. The extremes are the epitome of luxury and the most abject poverty. There are also transitionals in two senses: those who are upwardly mobile in today's open society where free enterprise provides opportunities for rapid advancement and those millions who have settled in squatter housing, in shantytowns near or within major cities.

Regardless of economic classes, the nuclear family has retained its cohesiveness more effectively than has been true of industrialized nations. Rapid urbanization has somewhat reduced the solidarity of families and neighborhoods -- and vast numbers of guest-workers, most of whom went directly from Anatolian villages to Western Europe, have been bearing the brunt of social imbalance and alienation.

Since Turkey is still an underdeveloped country in terms of basic indices relating to literacy, health, per capita income, etc., the majority lives under sub-standard, albeit improving, conditions.

Islam provides for many millions not only a spiritual life but also a daily routine -- ritual prayers five times a day, thirty days of fasting a year, Friday noon prayers in overflowing mosques. Urban areas are teeming with people who are dressed exactly like Europeans or Americans. But many men and women are in an attire that no one is likely to see in various other Muslim countries. Yet, Turkey has gone through so much change that it is possible to see on the same beach a grandmother dressed in a black traditional garment, her daughter in an ordinary dress, her grand-daughter in a bikini all three looking at a foreign tourist sunbathing topless.

Since the establishment of the Republic, women's rights have taken giant strides: Today, men and women are completely equal before the law, in the educational system, and in a wide variety of work-places. In rural society and some economic sectors, however, the traditional patterns of inequality and discrimination persist.

Academic institutions, the media, and professional organizations have been quite effective in promoting greater rights and opportunities for women. The images of the harem are buried in history. Not that the Ottoman state lacked some powerful women -- there were a few Sultans dominated by women; a number of women achieved distinction as composers and poets, one of whom, Mihri Hatun (d. 1506), was able to write: "It is better to have one woman with class / Than a thousand males all of whom are crass."

Literature has played a vital role in exposing not only discrimination against women but also the whole repertoire of social ills and problems. Nazim Hikmet (d. 1963) was in the vanguard of poets who denounced economic oppression. Yashar Kemal (1922-), Turkey's most famous novelist at home and abroad, as well as dozens of other writers, have made the public aware of the plight of poverty-stricken villages. The past few decades have witnessed an enormous body of poetry, fiction, drama, films, and reportorial writing about the predicament of peasants and the urban poor. Satirist Aziz Nesin (1915-) has become a national institution for social protest.

The struggle of the 1990s continues to serve the cause of the betterment of the human rights situation, of strengthening freedoms, of accomplishing full equality for women, of establishing social and economic justice so that the country will have a successful democracy. Another great challenge will be finding ways of reconciling the rich cultural traditions with the rapid changes that are underway and that will probably gain greater speed.

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WHAT IS DAILY LIFE AMONG THE TURKS?

SUGGESTED TIME: One or two classroom periods.

MATERIALS NEEDED: A class set of readings of "The White Trousers" - *Worksheet # 1*

OBJECTIVE:

Through the analysis of a short story students will discuss how a young boy confronts the difficulties of becoming a man in a small Anatolian village. Students will discuss the values which serve to ensure the smooth functioning of Turkish village life.

BACKGROUND INFORMATION:

(From the introduction to Memed, My Hawk). "Yashar Kemal was born in 1922 in a small village in Southern Anatolia, the descendant of landowners on his father's side and bandits on his mother's. He had a very hard upbringing and when he was only five years old, saw his father dead in a mosque. After this incident he developed a stutter which he overcame a few years later by the singing of folk ballads, and in time became a master of this rich tradition whose influence can be felt in the haunting quality of his writing.

When he was nine, Kemal decided to learn to read and write. He had to walk daily to a distant village to do so and eventually went off for three years to a secondary school at Adana (a city on the Turkish Mediterranean coast). He held a variety of jobs, working in the local rice and cotton fields, and in a factory. As a champion of landless peasants, he was hounded out of every job. Yet he managed to save enough money to buy a typewriter and set himself up as a public letter writer in the small town of Kadirli. Later he went to Istanbul and became a journalist. In 1952 he published a book of short stories and in 1955 came his first novel, Memed, My Hawk. This book won the best novel of the year prize in Turkey and its hero has since become a living legend among the peasants of Anatolia." This novel has been translated into twenty-five languages.

Kemal is a gregarious man who now lives in Istanbul with his wife and translator Thilda. He is a great lover of American literature, particularly Faulkner, and was a close friend of the African American writer James Baldwin, who lived many years in Istanbul. Kemal writes of the Taurus Mountains which rise sharply out of the Mediterranean Sea in south central Turkey. The landscape is barren and dramatic.

"The White Trousers" tells the story of a young man who secures a job firing a brick kiln in order to earn enough money to buy a pair of white shoes and trousers to wear to impress the girls who stroll across the bridge in the cool of the evening. The story contrasts the difficult and unforgiving life in rural Anatolia with the generosity of spirit expressed by individuals towards one another.

READING STRATEGY:

As in the folktale "Cengidilaver", "The White Trousers" is the story of a hero's quest. Share with students the structure of a short story. Discuss how the imagery of heat vividly describes the setting. Discuss the character as a hero -- a person who sets out upon a journey of manhood and returns a changed person. Discuss the plot, including the conflict (the boy needs money to buy a pair of trousers), the rising action (the boy strives to make the money) the climax (he falls asleep) and the falling action (he becomes the cobbler's apprentice and earns the money to buy the trousers).

The story has a difficult vocabulary load whose meanings cannot easily be guessed in context. It is therefore suggested that the vocabulary is learned before the story is read. As a reading assignment, ask the students to find five of the vocabulary words in the story and to write out the sentences in which they appear.

The story should be assigned for reading prior to the class discussion.

KEY CONCEPTS:

short story
imagery
plot
conflict
climax
theme
hero

VOCABULARY:

trousers
listless
cobble(stone)
cobbler
tentative
haphazard
fire (a kiln)
lira*
kurush**
taut
crest
ember
hillock
ponderous
agility
supine
chit
mortar
infernal
conjure
leaden
dour
apprentice

* the Turkish monetary unit. At the time of the story there were approximately seven liras to the U.S. dollar.
**one one-hundredth of a lira.

Aim: How does the Turkish spirit confront the difficulties of everyday life?

Major Idea: A key moment in the life of a boy in an Anatolian village is revealed by reading the contemporary short story "The White Trousers" by Yashar Kemal.

Performance Objectives: Students will be able to :

1. Define and find examples of plot, conflict, rising action, climax and falling action. .
2. Analyze the use of imagery to develop setting.
3. Compare and contrast two characters and their values.
4. Evaluate the success of the author in engaging the reader.

Procedure/Development:

- Assign the reading the night before class discussion.
- Ask the students to find five vocabulary words in the text and write out the sentences in which they appear. As a warm-up, have students choose a "buddy" and review five homework words. Allow 3-5 minutes for review and practice.

- What does the first sentence tell you about the setting and the importance of the setting to the story? Imagery is the use of words which appeal to the senses. Read the paragraph which begins, "The next morning he was up and away before sunrise...". Ask students to close their eyes and imagine the feel of dust on the road, "cool and soft under his bare feet." Picture the sun setting on a hill, "like a great round ember." How does this image contribute to the setting?
- Who is Mustafa? Hassan Bey? Jumali? Why doesn't the author give the cobbler a name?
- Why does Mustafa want a pair of white trousers and shoes? How does he plan to earn the money? What is the conflict of the story?
- When Hassan Bey visits Jumali at the kiln, why isn't Jumali happy that Mustafa is his assistant? How does Hassan Bey calm Jumali? Why must the fire be kept at a constant level of heat? The rising action consists of events which attempt to resolve the conflict.
  Describe the difficulties the boy experienced in trying to earn the money for the trousers.
- At the climax of the story Mustafa falls asleep and the fire in the kiln almost goes out. Why has Mustafa failed? What mistake did he make to lead to such bad consequence? Was his experience a natural part of growing up? Were Jumali and Hassan Bey justified in their responses? Why or why not? Discuss
- The falling action (or resolution) consists of those events which occur after the climax. How did the reaction of the cobbler reverse Mustafa's fortune?
- The theme of this story contrasts the difficult and unforgiving life of rural Anatolia with the generosity of spirit of one individual towards another. Which characters in the story represent the difficult and unforgiving life? Is it necessary for them to be that way? Which character shows generosity of spirit? Why is it necessary for society to have such contrasting values? How does the combination of these contrasting values serve the survival of village life?
- Was the author successful at telling a good story? Why or why not?

Summary:

"The White Trousers" is a contemporary short story which contrasts the difficult and unforgiving life in rural Anatolia with the generosity of spirit expressed by individuals towards one another.

Students should design a "map" or other visual to summarize the plot, conflict, rising action, climax and resolution of story.

Application:

Can you think of an experience in your life in which you tried something new and difficult? Were you successful? Were others involved? How? Write a brief composition of at least three paragraphs in which you describe the experience, your reaction, and the reaction of others. Try to use dialogue to make the story more interesting.

Worksheet # 1

"The White Trousers"
Yashar Kemal

It was hot. The boy Mustafa held the shoe listlessly and gazed out of the shop at the sun-impacted street with its uneven cobbles. He felt he would never be able to mend this shoe. It was the most tattered thing he had ever come across. He looked up tentatively, but the cobbler was bent over his work. He placed the shoe on the bench and hammered in a nail haphazardly.

'I can't do it,' he murmured at last.

'What's that, Mustafa?' said the cobbler, raising his head for a moment. 'Why you haven't begun to try yet!'

'But, Master,' protested the boy, 'it comes apart as soon as I put in a stitch...'

The cobbler was silent.

Mustafa tackled the shoe again. His face was running with sweat and the sun had dropped nearer the distant hills when Hassan Bey, a well-to-do friend of the cobbler's, stepped into the shop.

'My friend,' he said, 'I need a boy to help fire my brick-kiln. Will you let me have this one? Only for three days.'

'Would you work at the brick-kiln, Mustafa?' asked the cobbler. 'It's for three days and three nights too, you know...'

'The pay is one and a half liras a day,' said Hassan Bey. 'All you'll have to do is give a hand to Jumali. You know Jumali who lives down by the river? He's a good man, won't let you work yourself out.'

Mustafa's black eyes shone.

'All right, Uncle Hassan,' he said. 'But I'll have to ask Mother...'

'Well, ask her, and be at my orange grove tomorrow. The kiln's in the field next to it. You'll start work in the afternoon. I won't be there, but you'll find Jumali.'

The cobbler paid him twenty-five kurush a week. A whole month and only one lira! It was July already, and a pair of summer shoes cost two liras, a pair of white trousers three...But now, four and a half liras would be his for only three days' work! What a stroke of luck!...First you wash your hands, but properly with soap...Then you unwrap the white canvas shoes...Your socks must be white too. You must be careful, very careful with the white trousers. They get soiled so quickly. Your finger should hardly touch them. And so to the bridge where the girls stroll in the cool of the evening, the breeze swelling their skirts.. The breeze tautening the white trousers against your legs...

'Mother! he cried, bursting into the house. I'm going to fire Hassan Bey's brick-kiln with Jumali!'

'Who says so? Certainly not!'

'But, Mother...'

'My child, you don't know what firing a kiln means. Can you go without sleep for three days and three nights? God knows I have trouble enough waking you up in the morning!'

'But, Mother, you know Sami, Tewfik Bey's son Sami?' he said hopefully.

'Well?'

'Those white trousers of his and the white shoes? Snowwhite! I've got a silk shirt in the trunk. I'll wear that too. Wouldn't I look well?'

Mustafa knew his mother. The tears rose to her eyes. She bowed her head.

'Wouldn't I, Mother Now, wouldn't I?'

'My darling, you'd look well in anything...'

'Vayis the tailor'll do it for me. Mother dear, say I can go!'

'Well, I don't know...' she said doubtfully.

He saw she was giving in and flung himself on her neck.

'When I'm big...' he began

'You'll work very hard.'

'And then?' he prompted.

'You'll make a beautiful orange grove of that empty field of ours near the stream. You'll have a horse of your own to ride... You'll order navy blue suits from tailors in Adana...'

'And then?'

'Then you'll tile the roof of our house so it won't let in the rain.'

'Then?'

'You'll be just like your father.

'And if my father hadn't died?'

'You'd have gone to school and studied and become a great man...'

'But now?'

'If your Father had been alive...'

'Look,' said Mustafa, 'I'll have a gold watch when I'm big won't I?'

The next morning he was up and away before sunrise. The dust on the road felt cool and soft under his feet. A flood of light was surging up behind the hill. When he came to the kiln, the sun was sitting on the crest like a great round ember. He bent over to the mouth of the kiln. It was dark inside. Around it brushwood had been heaped in little hillocks.

It was almost noon when Jumali arrived. He was a big man who walked ponderously, picking his way. Ignoring Mustafa, he stopped before the kiln and thrust his head inside. Then he turned back.

'What're you doing around here, hey? he barked

The boy was struck with fear. He felt like taking to his heels.

'What're you standing there stuck for, hey?' shouted Jumali.

'Hassan Bey sent me,' stammered Mustafa. 'To help you...'

With surprising agility Jumali swung his heavy frame impatiently back to the kiln.

'Now that's fine!' he growled. 'What does Hassan Bey think he's doing, sending along a child not bigger than the palm of your hand? He flung his hand out. 'Not bigger than this hand! You go right back and tell him to find someone else.'

Mustafa was dumb with dismay. He took a few wavering steps towards the town. Then he stopped. The white trousers danced before his eyes. He wanted to cry.

'Uncle Jumali,' he begged weakly, 'I'll work harder than a grown man...'

'Listen to the pup! Do you know what it means to fire a kiln?'

'Oh yes...'

'Why you', three days, three nights of feeding wood into this hole you see here, taking it in turn, you and I...'

'I know, I know!'

'Listen to him! Did you learn all this in your mother's womb? Now stop pestering me.

Mustafa had a flash of inspiration.

I can't go back,' he said. 'Hassan Bey paid me in advance and I've already spent the money.'

'Go away!' shouted Jumali. 'You'll get me into trouble.'

Mustafa rebelled.

'But why? Why d'you want to take the bread out of my mouth? Just because I'm a child... I can work as hard as anyone.' Suddenly he ran up to Jumali and grasped his hand. 'I swear it, Uncle Jumali! You'll see how I'll feed that kiln. Anyway, I've spent the pay...'

'Well, alright,' Jumali said at last. 'We'll see...'

He lit a stick of pinewood and thrust it in. The wood crackled and a long tongue of flame soared out.

'Damn!' he cursed 'Filled it up to bursting, they have! Everything they do is wrong.'

Still cursing, he gave Mustafa a few instructions. Then he lit a cigarette and moved off into the shade of a fig-tree.

When the flames that were lapping the mouth of the kiln had receded, Mustafa picked up an armful of brushwood and threw it in. Then another...And another...

The dusty road, the thick spreading fig trees, the stream that flowed like molten tin, the ashen sky, the lone bird flapping by, the scorched grass, the small wilting yellow flowers, the whole world drooped wearily under the impact of the noonday heat. Mustafa's face was as red as the flames, his shirt dripping, as he ran carrying the brushwood from the heat of the sun to the heat of the kiln.

At the close of the sizzling afternoon, little white clouds rise up in clusters far off in the south over the Mediterranean, heralding the cool moist breeze that will soon enwrap the heat-baked creatures as in a wet soothing towel. As the first fresh puff of wind stirred up the dust on the road, Jumali called to Mustafa from where he lay supine in the heavy shade of the fig-tree.

'Hey, boy, come along and let's eat!'

Mustafa was quivering with exhaustion and hunger.

Hassan Bey had provided Jumali with a bundle of food. There was white cheese, green onions and wafer-bread. They fell to without a word. The sun sank down behind the poplar trees that stood out like a dark curtain against the glow. Mustafa picked up the jug and went to the stream. The water tasted like warm blood. They drank it thirstily. Jumali wiped his long mustache with the back of his hand.

'I'm going to sleep a while, Mustafa,' he said. 'Wake me up when you're tired, eh?'

It was long past midnight. The moon had dropped behind the wall of the poplars. Mustafa's thin sweating face shone red in the blaze. He threw in an armful of and watched the wild onrush of flames swallow it up. There was a loud crackling at first, then a long moaning sound that was almost human.

Like a baby crying its heart out, he thought.

'Are you tired? D'you want me?' came Jumali's sleepy voice.

A tremor shook his body. He felt a cold sweat breaking out all over him.

'Oh no, Uncle Jumali!' he cried. 'I never get tired. You go on sleeping.'

He could not bear to go near the kiln any more. Now he heaped as much wood as possible close the opening and shoved it in with the long wooden fork. Then, backing before the sudden surge of heat, he scrambled on to a mound near by and stood awhile against the night breeze. But the air bore down, heavy and stifling, drowning him.

There is a bird that sings just before the break of dawn. A very tiny bird. Its call is long-drawn and piercing. He heard the bird's call and saw a widening ribbon of light brighten up the sky behind the hill.

Just then Jumali woke.

'Are you tired?' he asked

'No...No...I'm not tired...' But his voice broke, strangling with tears.

Jumali rose and stretched himself.

'Go and sleep a little now,' he said.

He was asleep when Hassan Bey arrived.

How's the boy doing? he asked. 'Working all right?'

Jumali's lips curled

'He's a chit of a child...' he said

'Well, you'll have to shift along as best you can. I'll make it worth your while,' said Hassan Bey as he left.

When Mustafa awoke the sun was heaving down upon him and the earth was like red-hot iron. His bones ached as though they had ben pounded in a mortar. Setting his teeth, he struggled up and ran to the kiln.

'Uncle Jumali,' he faltered, 'I'm sorry I slept so long...'

I told you you'd never make it,' said Jumali sourly.

Mustafa did not answer. He scraped up some brushwood and began feeding the kiln. After a while he felt a little better.

Hurray! he thought. We've weathered the first day.

But the two huge searing days loomed before him and the stifling clamminess of the infernal nights. He chased the thought away and conjured up the image of the white trousers...

The last night... The moon bright over the poplar trees...

'Wake me up if you get tired,' says Jumali...

The fire has to be kept up at the same level or the bricks will not bake and a whole two days work will have been in vain. The flames must flare out greedily licking at the night. the hated flames... He has not the strength to reach the refreshing mound any longer. He can only throw himself on the ground and let the moist coolness of the earth seep into his body. But always the fear in his heart that sleep will overcome him...

His eyes were clinging to the east, groping for the ribbon of light. But it was pitch dark and Jumali snored on loudly.

Damn you, Uncle Jumali! Damn you...

Suddenly, the whole world started trembling. The dark curtain of poplars, the hills, the flames, the kiln were turning round and round. He was going to vomit.

'Jumali! Uncle Jumali...'

He had fainted.

It was good while before Jumali called again in his drowsy voice.

'Are you tired, Mustafa?'

There was no answer. Then he caught sight of the darkened kiln. He rushed up and fetched the child a furious kick.

You've done for me, you little bastard! They'll make me pay for the bricks now...'

He peered into the opening and took hope. A few small flames were still wavering against the inner wall.

Mustafa came to as the dawn was breaking. His heart quaked at the sight of Jumali, his hairy chest bared, stoking the kiln.

'Uncle Jumali,' he faltered 'really, I never meant to...'

Jumali cast an angry glance over his shoulder.

'Shut up, damn you! Go to hell!'

Mustafa hung his head and sat there motionless until the sun rose over the hill. Then he fell asleep in the same position.

A brick kiln is large and spacious, rather like a well that has been capped with a dome. When it first set alight the bricks take on a leaden hue. The second day, they turn a dull black. But on the morning of the third day, they are a fiery red...

Mustafa awoke with fear in his heart. The sun was quarter high and Hassan Bey was standing near the kiln. The bricks were sparkling like red crystal.

'Well, my boy?' Hassan Bey laughed. 'So we came here to sleep, did we?'

Jumali threw him a dour look. He dared not go on.

They sealed up the mouth of the kiln.

The cobbler had shaggy eyebrows and a beard. His back was slightly hunched. The shop, dusty and cobwebby, smelled of leather and rawhide.

A week had gone by and still no sign of Hassan Bey. Mustafa was eating his heart out with anxiety, but he said nothing. Then one day Hassan Bey happened to pass before the shop.

'Hey, Hassan!' the cobbler called. 'When are you going to pay the lad here?'

Hassan Bey hesitated. Then he took a one-lira note and two twenty-five kurush coins and placed them on the bench.

'Here you are,' he said

The cobbler stared at the money.

'But that's only a lira and a half. The child worked three days...'

'Well, he slept all the time, so I paid his share to Jumali.

'This I'm giving him simply out of consideration for you,' said Hassan Bey, turning to leave.

'Uncle, I swear that every night...' began Mustafa, but his voice stuck in his throat. He lowered his head.

There was a long, painful silence.

'Look, Mustafa,' said the cobbler at last, 'you're more than an apprentice now. You patch soles really well. From now on you'll get a lira a week for your work.'

Mustafa raised his head slowly. His eyes were shining through his tears.

'Take these five liras,' said the cobbler 'and give them to the tailor Vayis with my compliments. Tell him to cut your white trousers out of the best material he's got. With the rest of the money you can buy your shoes. I'm taking this fellows money, so you owe me only three and a half weeks' pay...'

Mustafa laughed with glee.

In those days the blue five-lira note carried the picture of a wolf, its tongue hanging out as it galloped swift as the wind.

From Anatolian Tales by Yashar Kemal
Writers and Readers Publishing Cooperative Society, London, 1983.

What is Daily Life Among the Turks?

Art

Turkish Carpets

Carpets, whether knotted or flat woven (kilim) are among the best known art forms produced by the Turks from time immemorial. There are environmental, sociological, economic and religious reasons for the wide spread art of carpet weaving among the Turkish people from Central Asia to Turkey.

The geographical regions where Turks have lived throughout the centuries lie in the temperate zone. Temperature fluctuations between day and night, summer and winter may vary greatly. Turks - nomadic or pastoral, agrarian or town-dwellers, living in tents or in sumptuous houses in large cities - have protected themselves from the extremes of the cold weather by covering the floors, and sometimes walls and doorways with carpets. The carpets, are always hand made of wool or sometimes cotton, with occasional additions of silk. These carpets are natural barriers against the cold. The flat woven kilims which are frequently embroidered, are used as blankets, curtains and covers over sofas, or as cushion covers.

In general, Turks take their shoes off upon entering a house. Thus, the dust and dirt of the outdoors are not tracked inside. The floor coverings remain clean, and the inhabitants of the house, if need be, can comfortably rest on the floor. In the traditional households, women and girls take up carpet and kilim weaving as a hobby as well as a means of earning money. Even technological advances which promoted factory-made carpets could not hamper the production of rug weaving at cottage-industry level. Although synthetic dyes have been in use for the last 150 years, hand-made carpets are still considered far superior to industrial carpeting.

Turkish carpets are among the most sought after household items all over the world. Their rich colors, warm tones, and extraordinary patterns with traditional motifs have contributed to the status that Turkish carpets have maintained since the 13th century. Marco Polo, who travelled through Anatolia in the late 13th century, commented on the beauty and artistry of the carpets. A number of carpets from this period, known as the Seljuk carpets, were discovered in several mosques in central Anatolia. These were under many layers of subsequently placed carpets. The Seljuk carpets are today in the museums in Konya and Istanbul. It is very exciting to imagine that we may be looking at the very same carpets that Marco Polo praised in the year 1272.

Turkish carpets in the 15th and 16th centuries are best known through European paintings. For example, in the works of Lotto (15th century Italian painter) and Holbein (16th century German painter), Turkish carpets are seen under the feet of the Virgin Mary, or in secular paintings, on tables. In the 17th century, when the Netherlands became a powerful mercantile country, Turkish carpets graced many Dutch homes. The Dutch painter, Vermeer, represented Turkish carpets predominantly to indicate the high economic and social status of the persons in his paintings. "Turkey carpets," as they were known, were too valuable to be put on floors, except under the feet of the Holy Mother and royalty.

Anyone who enters a mosque has to take off his/her shoes. The mosque is the common house of a Muslim community, therefore, shoes are cast off before the door. Moreover, the ritual of prayer requires the faithful to kneel and touch the ground with one's forehead in humility before God. There are no chairs or benches in a mosque, only carpets. A Turkish mosque is often covered "from wall to wall" with several layers of carpets. To deed a carpet to a mosque is an act of piety and many Muslims do so. Prayer carpets that are small enough to be carried easily accompany many Muslim travelers. The Muslim, wherever he or she is, upon determining the direction of the Ka'aba in Mecca, lays down the prayer carpet and through the ritual of prayers communicates directly with God.

The Turkish carpets have exuberant colors, motifs and patterns. No two carpets are the same; each one is a creation from anew. Because traditionally women have woven the carpets, this is one art form that is rarely appreciated as being the work of a known or a specific artist. Nevertheless, the Turkish women silently continue to create some of the most stunning examples of works of art to be distributed all over Turkey and the world.

Ülkü Bates, Ph.D., Professor of Art History, Hunter College, New York City

WHAT IS DAILY LIFE AMONG THE TURKS?

ART PROJECT: Turkish Rug Design

SUGGESTED TIME: Two to three classroom periods

MATERIALS NEEDED: graph paper, rulers, pencils, colored markers, cray-pas, 18" x 24" white drawing paper, Turkish rug motifs, compass, *slides # 14, 15 and 18.*

OBJECTIVES:

1. Students will be able to recognize and distinguish some of the symbols on Turkish rugs.
2. Students will be able to create their own rug design.
3. Students will be able to explain why the art of rug weaving flourished in Turkey.

NOTES TO THE INSTRUCTOR:

Teacher should assign essay on Turkish carpets for student reading in preparation for class.

Students should work on projects in groups of four.

KEY CONCEPTS/VOCABULARY:

warp
weft
loom
Turkish knot
Persian knot
motifs
pattern
weave

- *weave* - an interlocking of yarn to make a cloth or rug
- *warp* - lengthwise threads on a loom for weaving
- *weft* - the yarns that go over and under on the loom
- *loom* - a frame for interlacing at right angles two or more sets of yarn to weave the rug
- *Turkish knot* - a symmetrical knot woven under and over the warp yarn
- *Persian knot* - an asymmetrical knot woven under and over the warp yarn
- *motif* - the smallest unit in a design
- *pattern* - a design made from repeated colors, lines or shapes

Aim: How can we design a Turkish rug?

Major Ideas:
1. An understanding of the importance of rugs can be obtained through a careful study of the family life, the role of women in rug weaving and the influence of Islam in Turkey.
2. An appreciation of the aesthetic beauty of Turkish rugs can be obtained through a careful study of creating their own rug design.

Materials: graph paper, rulers, pencils, compass, colored markers, cray-pas, 18" x 24" white drawing paper, illustrations of Turkish design motifs and rugs.

Performance Objectives: Students will be able to:
1. Recognize various symbols used in Turkish rugs.
2. Explain the process of rug weaving.
3. List some of the reasons that rug weaving flourishes in Turkey.
4. Create their own rug design.

Procedure/Development:

- Show slides or illustrations of Turkish rugs. ***(Slides # 14, 15 and 18)***

- From what you have learned in the other sections of this chapter about daily life among the Turks, list some reasons why rug weaving flourished and excelled in Turkey:

  - Large extended families; rural women rarely work outside the home and the rug weaving process is almost exclusively performed by women.
  - Influence of Islam - it is disrespectful to walk in mosques and homes without removing your shoes.
  - Turks were nomadic tribes from central Asia, woven rugs kept their tents warm.

Activity: Students will:

- Observe and discuss the process of rug weaving.
- Observe various Turkish rugs and differentiate among the designs.
- Choose motif designs for their rug design.
- In groups of four, draw their rug design on graph paper.
- Transfer their design onto white drawing paper.
- Color their designs with markers or cray-pas.

Summary: In a class critique the completed rug designs will be displayed.

Students will evaluate rug designs for:

- visual impact
- arrangement of various motifs and choice of color
- understanding of the rug weaving process

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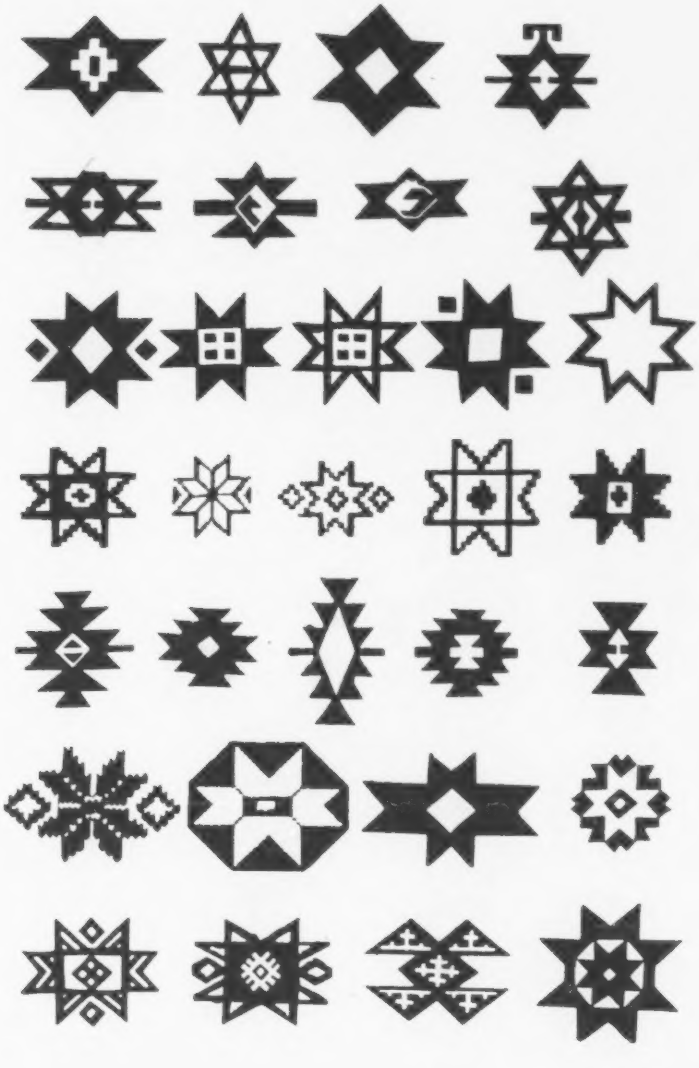
YILDIZ, Star

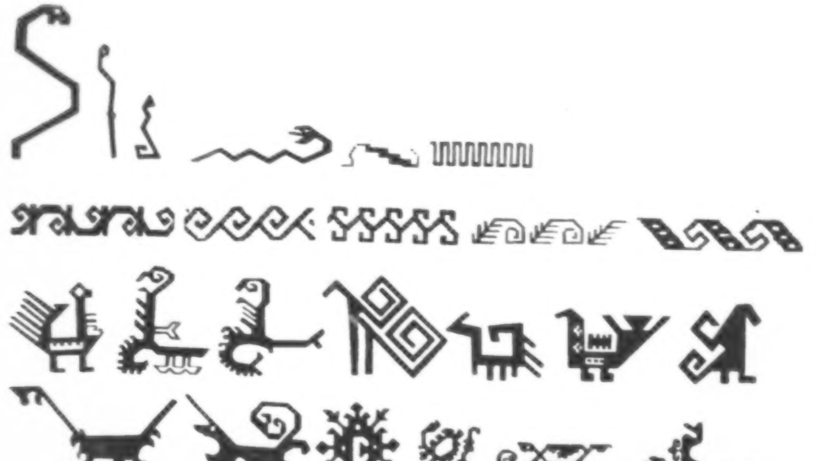
A motif used to express happiness and fertility, based on the fact that the six pointed star, generally known as the *Solomon's Seal*, is used to symbolize the womb of the mother goddess figurines. The star motifs with eight or more points are used on the Anatolian weaves.



YILAN, Snake

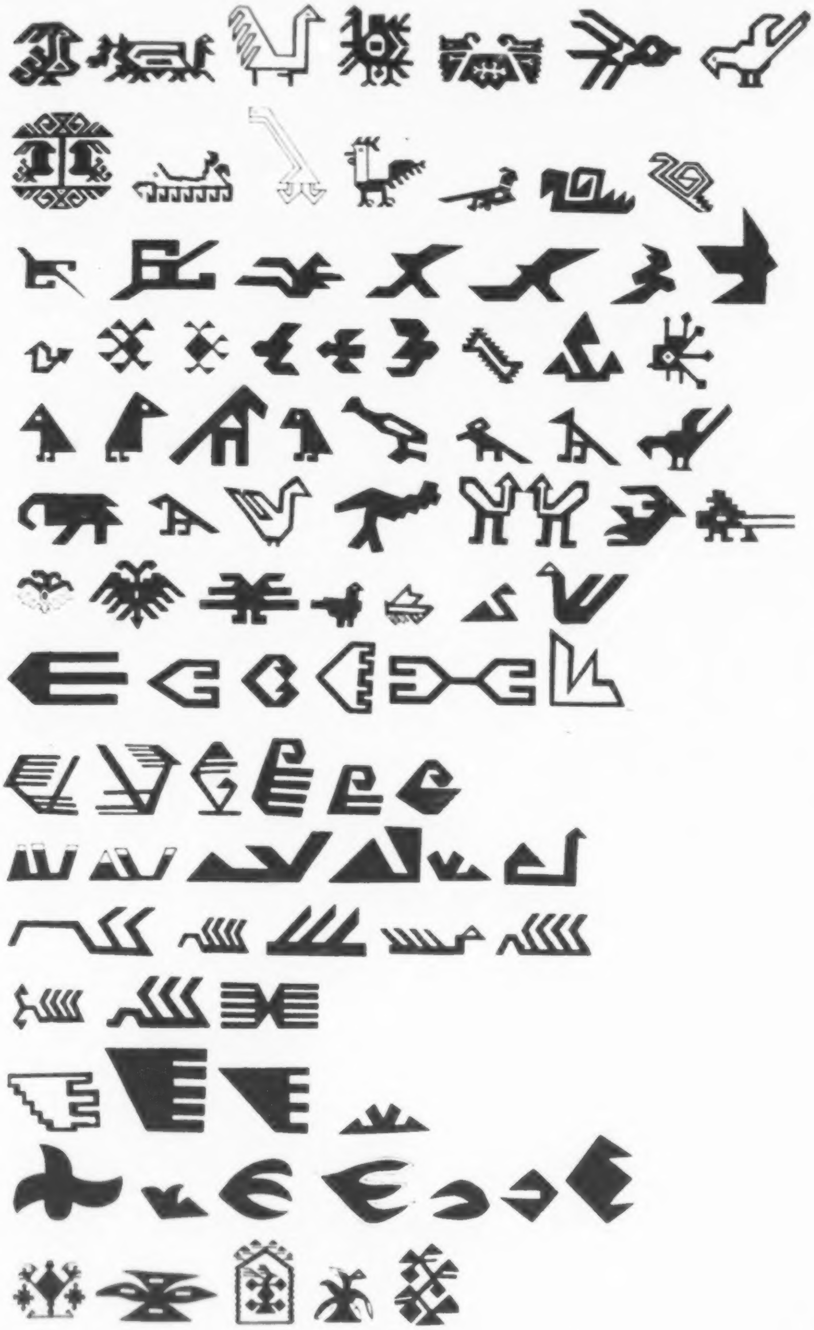
A theme which dates back to the earliest history of mankind. The motif is used with protective purposes, while a black snake is the symbol of happiness and fertility.

A mythological theme where a winged creature stylized with feet of a lion and tail of a snake is believed to be the master of air and water, the cause of lunar eclipse, the guard of treasures and secret objects as well as the tree of life. A related theme is the fight of the dragon and the Phoenix which is believed to produce fertile rains of spring and where the dragon is stylized as a cloud.



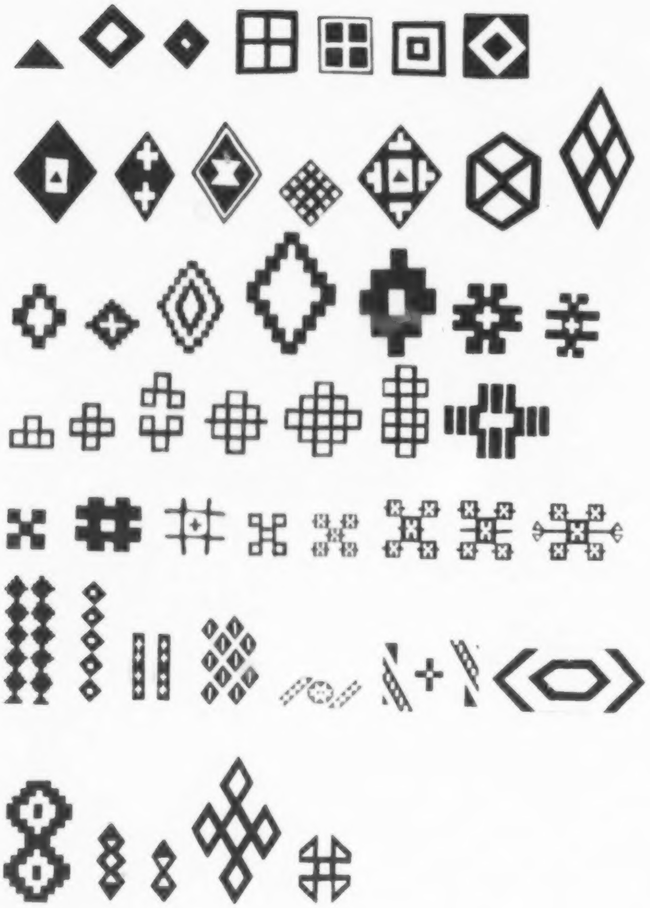
KUŞ. Bird

A motif which is loaded with various meanings, ranging from good luck to bad luck; happiness, joy and love; the soul of the dead; women; longing; an expectation of news; power and strength.



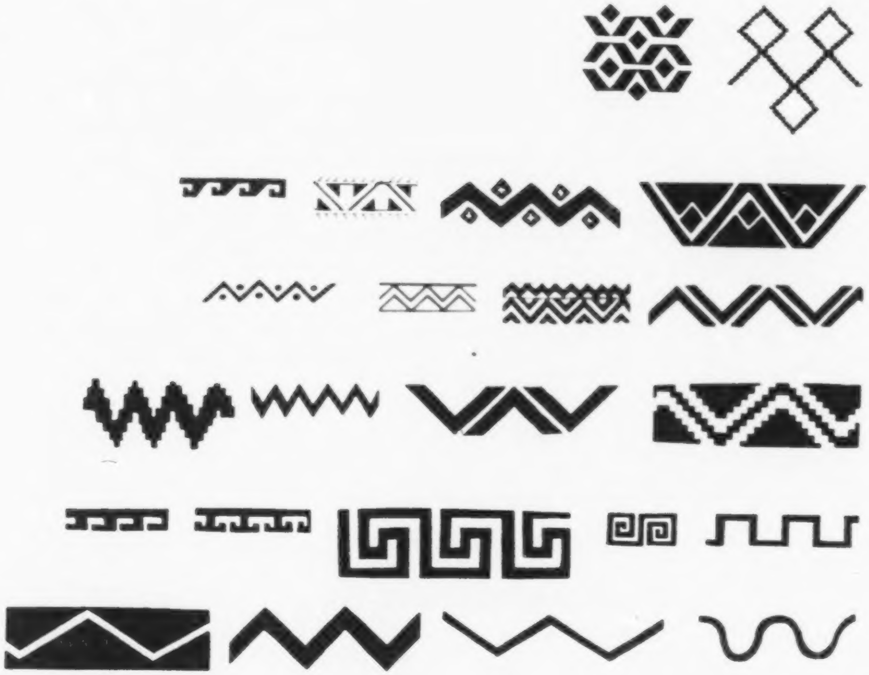
GÖZ. Eye

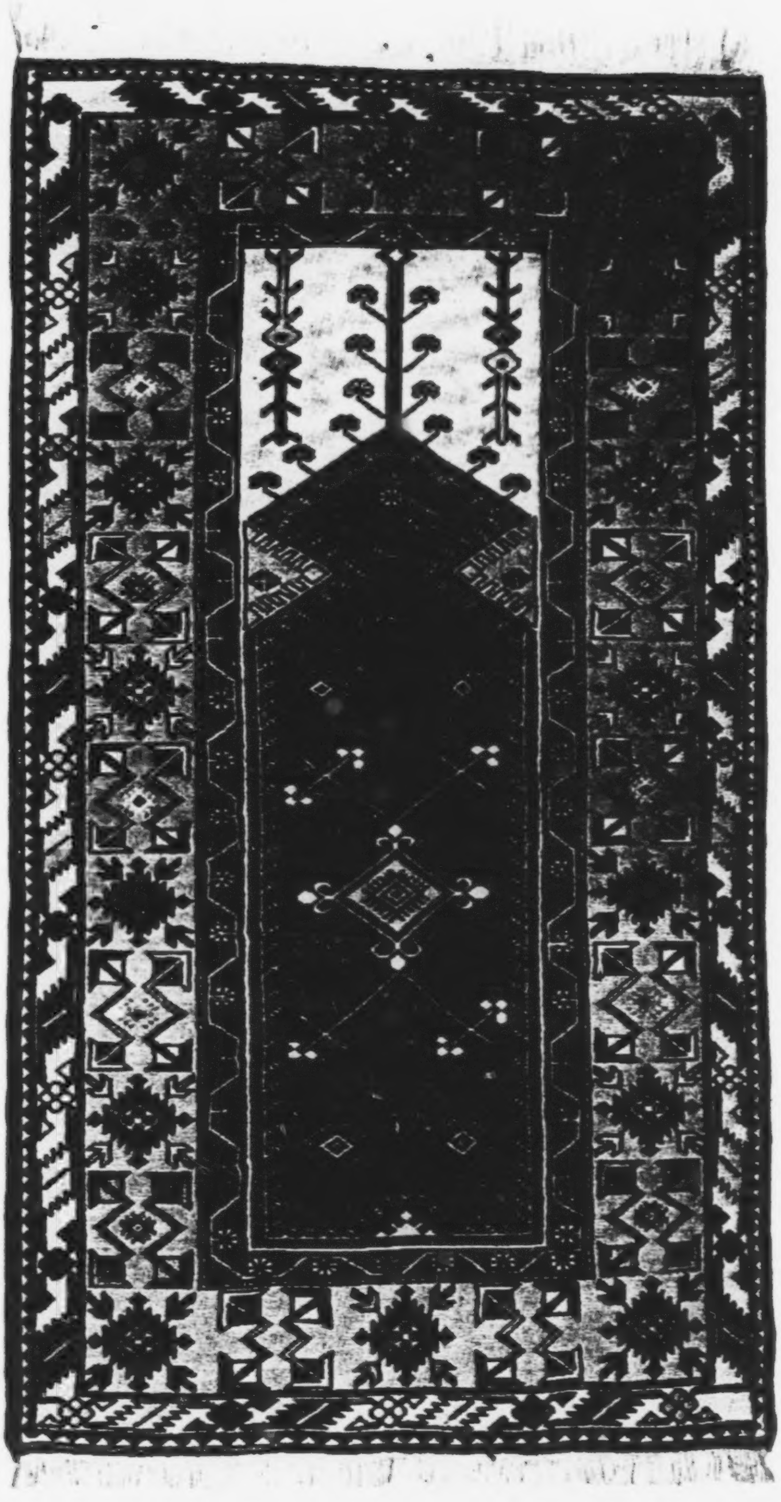
A stylized eye motif derived from the belief that the best source to prevent the harms caused by the evil glance is human eye itself.



SU YOLU. Running water

A theme indicating the importance of water in the life of mankind.





Milas pure wool prayer rug

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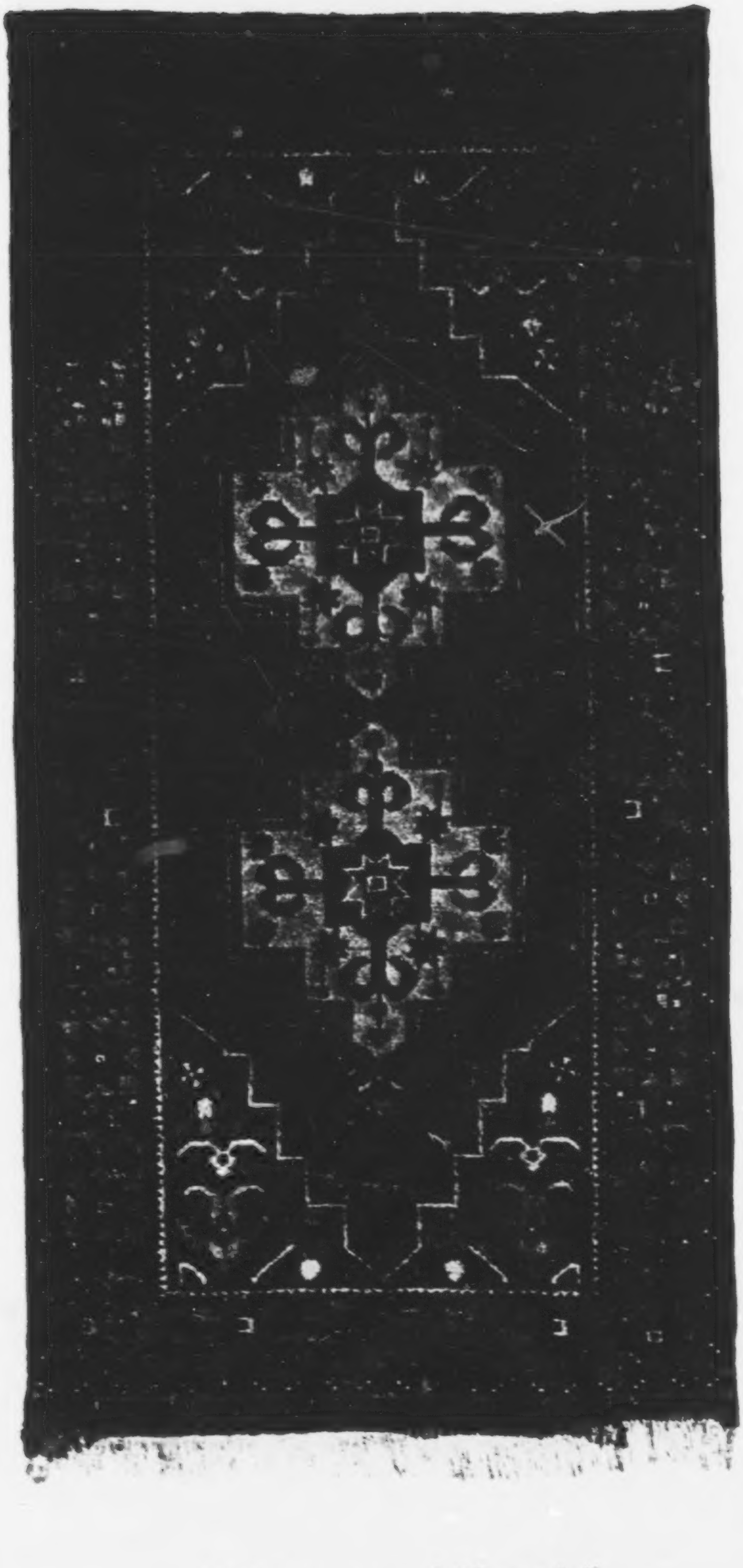

Maden pure wool "Seccade"

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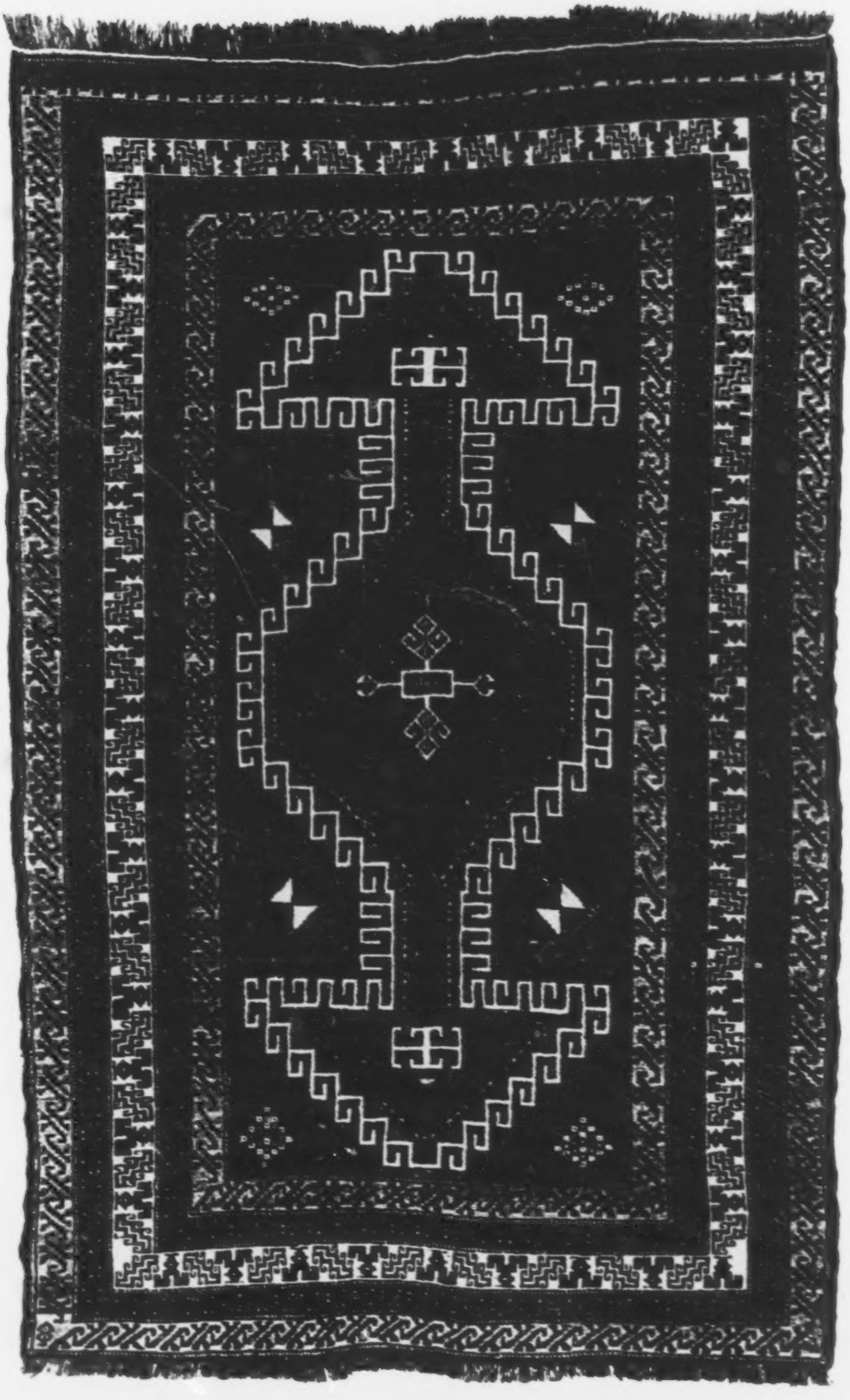

Kars pure wool "Karyola"

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How is Twentieth Century Leadership a "Lens" for Change?

Social Studies

HOW IS TWENTIETH CENTURY LEADERSHIP A "LENS" FOR CHANGE?

SUGGESTED TIME: Two classroom periods

MATERIALS NEEDED:
Aim # 1: *Worksheets #1, #2, #3, #4, #5*
Aim # 2: *Worksheets #6, #7, #8*

OBJECTIVES:

Aim # 1: Students will understand how modern Turkey emerged from the collapse of the Ottoman Empire.

Aim # 2: Students will understand the role of Atatürk in the creation of modern Turkey.

NOTES TO THE INSTRUCTOR:

This chapter is made up of two separate lessons, which, taken together, will give students a twentieth century perspective on Turkey.

CONCEPTS:
identity
change
political systems

Aim # 1: How did modern Turkey emerge from the collapse of the Ottoman Empire?

Performance Objectives: Students will be able to:

1. Create a hypothesis as to why the Europeans were able to dominate much of the Ottoman Empire.
2. Explain how the differences in the development of Europe and the Ottoman Empire led to its collapse.
3. Understand how nationalism among different subject groups within the Ottoman Empire led to instability.

Major Idea: The Ottoman Empire was gradually weakened and eroded by such diverse factors as the Renaissance, establishment of new trade routes and the Industrial Revolution.

Procedures/Development:

- At beginning of class, teacher will give each student a set of handouts consisting of a reading and three maps (**Worksheets # 1, 2, 3 and 4**). Based upon these materials, each group will construct a timeline based on the format shown below.

Ottoman Empire

Time Frame	Reason for territorial losses in the Ottoman Empire
1699-1778	
1779-1839	
1858-1899	
1912-1918	

- Groups will compare and discuss their timelines.
- Distribute **Worksheet # 5 (Timeline)**. Based upon **Worksheet # 5**, how accurate is your construction? How did you make your decisions?
- Using all the data you have (maps, timelines and readings), create an hypothesis to explain why the Europeans were able to dominate much of the Ottoman Empire.
- What explanation can you give for the difference in the rate of development in Turkey as compared with Europe or America?
- In your opinion, what role did **nationalism** play in the development of modern day Turkey?

Summary:

Pretend you were born in Istanbul in the year 1910. You are writing a letter to your grandchild trying to describe the changes you have seen in your lifetime. Using the materials in this lesson, describe to the child the changes you have witnessed.

Worksheet # 1

The Decline of the Ottoman Empire

The Ottoman Empire began to lose territory to its enemies at the end of the seventeenth century, more than 300 years after the empire began. In 1699 they submitted to the loss of vast territories to the Austrians. Hungary, Croatia, and other regions were gone forever. A century later still more land north of the Black Sea and in Central Europe was taken from them by the Austrians and the Russians. Although the losses took centuries, it was obvious that the ever-conquering empire was gone. It was then a question of how much, if anything, could be retained.

How did this happen?

- Europe had improved economically and militarily. The Renaissance, the Scientific Revolution, the discovery of the Americas, and the development of commerce had made Europeans richer and more powerful. The Ottomans had not shared in these benefits. European development, whether it was caused by luck or good sense, was unique. No non-Europeans had taken part in the European changes. The industrial revolution was soon to make the gap between the West and the rest of the world even wider.

- The changes in Europe had made it possible for the Europeans to build better cannon and boats, pay for more soldiers and supplies, and organize their armies and navies better. Because they had neither the new ideas nor the money, the Ottomans could not compete.

- After centuries of power the Ottomans had become overconfident. They did not feel threatened and so did not unite. Provincial governors had become almost independent. Political forces in the central administration fought for power among themselves. Sultans were not as well-trained as they had been and thus were worse rulers.

- In the days before railroads or telegraphs a great empire was inherently hard to rule and defend. Armies could not be on all threatened borders at once and they would have been forced to march hundreds of miles from one threat to another. This was not a great problem until strong enemies appeared in various regions--then defense became more than difficult.

- In the early days of the empire the Ottomans had been eclectic, that is, they had borrowed ideas from Europe, Africa, or Asia, whatever would benefit them. Centuries of superiority had changed that. The Ottomans became unable to consider that their old enemies, weaker than them for centuries, could have something worth borrowing. This made it difficult for them to accept the new ideas coming from Europe. Moreover, the Ottomans did not have the European-type system of education and scientific investigation that was essential to running the new European system.

For the Ottomans change was necessary, but it was difficult. Few people in the Ottoman Empire had enough knowledge of Europe to realize why the Ottomans were falling behind. For some time it was believed that the only real problem was that the Ottomans had fallen away from their own ideals. Reformers believed that if only the empire returned to the way it had been under Süleyman the Magnificent all would be well. At different times reforming sultans and grand viziers (prime ministers) stamped out corruption and brought government efficiency back to its old standard. It was never enough, because the Ottomans really needed to become more like Europe, not only go back to being better Ottomans.

Not until the nineteenth century did Ottoman leaders really understand that radical change was needed. Sultan Selim III (1789-1807) tried to reform the army and the administration, but he failed. Sultan Mahmud II (1808-1839) was more successful, organizing a European-style army and beginning to change the government. Mahmud realized that only the central government could lead and force through changes, because so few of the people understood what needed to be done.

One of the basic problems of the Ottomans was their isolation. Very few people in the empire understood European languages and few had been to Europe. Education was the only way to conquer this. In the period after Mahmud II's death, the great period of reform known as the *Tanzimat* ("Organization," 1839-1876) they began to attack that problem. European-style schools were built and teachers were even brought from Europe. It was slow work--elementary schools were needed before high schools could be useful, and universities and technical schools needed students trained in modern high schools. Teachers had to pass through the system before new schools could be started. In addition, there were no science books written in Turkish, so students had to learn European languages before they could study. And new industries and new government depended on students with new knowledge. It was decades before a significant number of trained graduates was produced.

Another basic problem was economic. Money was needed to build schools, hire European teachers, and buy books. Modern industries might pay the bills, but they too demanded investments. Who would pay for new factories, European technical advisers, machines imported from Europe? One of the answers was borrowing. Money was also needed to build the highways, telegraph lines, roads, and railroads that were needed to improve the empire. European banks lent money to the Ottomans, but they charged for the funds. The Ottomans planned to borrow to build factories and roads, then to pay off the loans from the profits, but it was seldom so easy. Development took longer than the bankers would allow. More was borrowed just to pay the interest on old loans. Eventually, the Ottomans could not even pay the interest on the loans. Thus lack of money greatly hindered reform.

Many countries, such as the United States, built up their industries through a *protective tariff*. A protective tariff was a tax levied on manufactured goods coming into a country. It made imports more expensive and allowed local industries to compete with the stronger economies of Europe. The Ottomans could not use the protective tariff. Europeans forced them to keep an old system called the *Capitulations*, which allowed European goods into the empire with small customs duties. The Europeans thus protected their own exports and their own industries. Militarily weak, the Ottomans were forced to see their industries destroyed by cheap imports.

The Ottomans were in a great predicament. They needed money to pay for new schools and industries, and they needed educated people and industries to make money. How could both be done at once? The very Europeans whom the Ottomans wished to emulate were hindering Ottoman development in order to protect their own exports to the Ottoman Empire. Nevertheless, despite all the roadblocks in their way, the Ottoman reformers did advance. Throughout the nineteenth and early twentieth centuries they built schools, until by the first world war there were 600,000 students in the empire's European-style schools. The government itself was centralized and improved. Government ministries and the legal system began to model themselves on European systems. Of greatest importance was the creation of a class of educated civil servants, men who often knew European languages and had plans for reform. They were able to build roads, railroads, and telegraph lines across much of the empire in the period from 1876-1914. This was essential for both defense and economic development. Unfortunately, economic reform was not so successful. Commerce with Europe increased greatly, but Ottoman industry languished, hurt by the factors mentioned above.

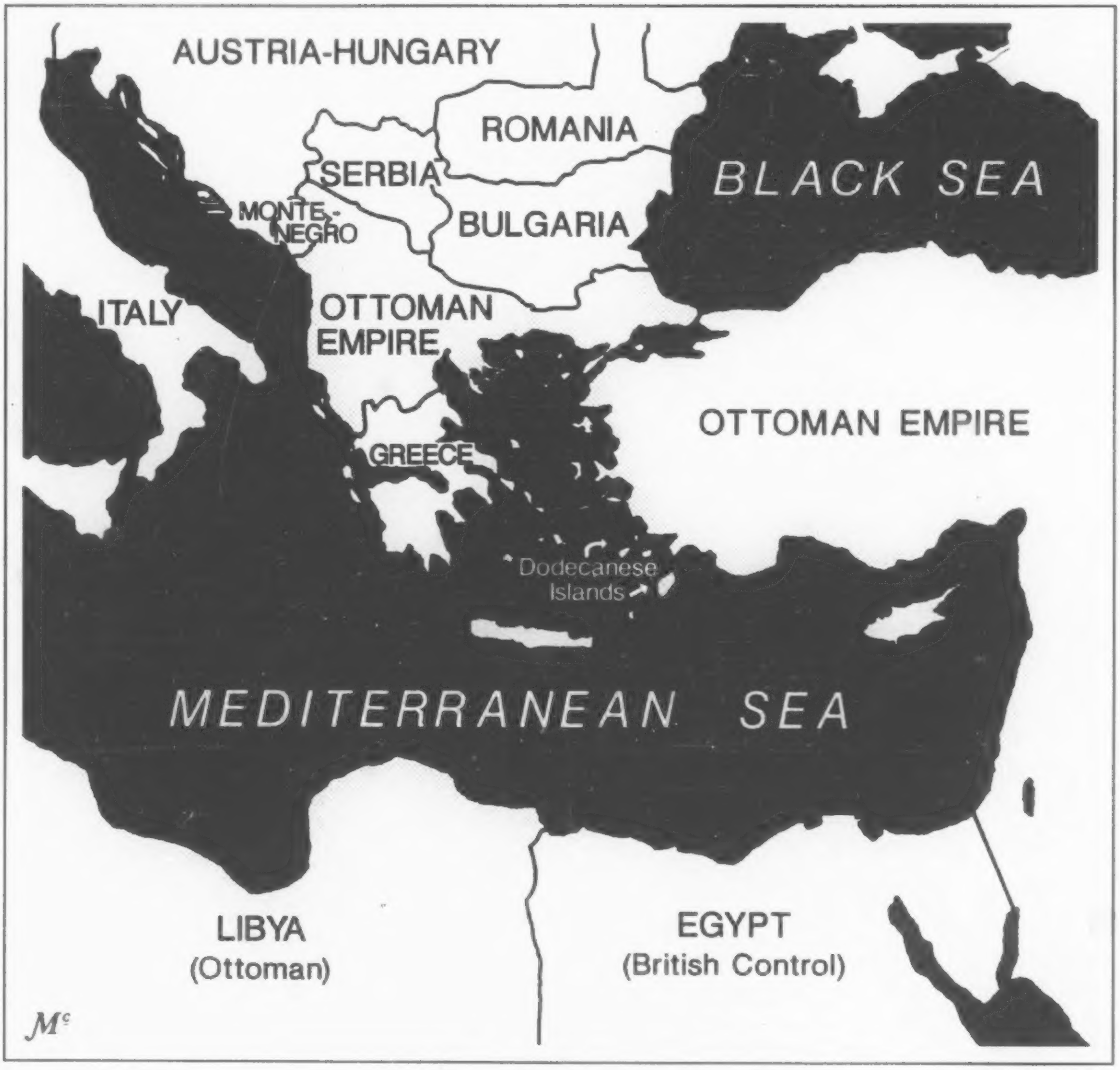
The worst problem was that the rest of the world did not stand still while the Ottomans reformed. Europeans, especially Russians, continued to attack the Ottoman Empire. The Ottomans would work and spend to develop a region of their Empire such as Bulgaria, only to have the Russians attack and seize it (1878). The Ottoman government was forced to spend half of its income on the military. This left much less for education or industry. Yet if they did not spend on the army there would be no empire left to reform. Russian conquests also resulted in an influx of millions of refugees into the Ottoman Empire. The refugees had to be fed and housed, further reducing the Ottoman chance to spend on development.

In the end, military losses destroyed the empire. Ironically, the end came just as Ottoman reforms were having their greatest success. A revolution in 1908 had taken real power out of the hands of the sultan (although the sultanate remained) and put it in the hands of reforming soldiers and bureaucrats (The Committee of Union and Progress). They made great strides in a short time, building on the work of earlier reformers. However, World War I destroyed their work. Justifiably fearing their old enemy, Russia, which was allied with the British and French, the Ottomans fought alongside Germany on the losing side. Millions of Turks died in the world war and the wars in Anatolia that followed, and large areas of Anatolia were laid waste. At the end of the world war the victorious Allies seized most of the Empire. The Allies decided that the Turks would be left only a small area in Northern and Central Anatolia in which to live. All the great cities of the empire, in which reform had been most successful, were to be taken by the Allies and their friends. It seemed that reform had ultimately been a failure, defeated in war.

Please answer the following questions

- How do the Ottoman problems compare to the problems of developing countries today?
- What could the Ottomans have done to succeed, or were they doomed to fail by situations beyond their control?
- What was it about the Europeans that made them such a threat to the Ottomans?

Justin McCarthy, Ph.D.


AUSTRIA-HUNGARY
ROMANIA
SERBIA
BLACK SEA
MONTE-NEGRO
BULGARIA
ITALY
OTTOMAN EMPIRE
OTTOMAN EMPIRE
GREECE
Dodecanese Islands
MEDITERRANEAN SEA
LIBYA
(Ottoman)
EGYPT
(British Control)
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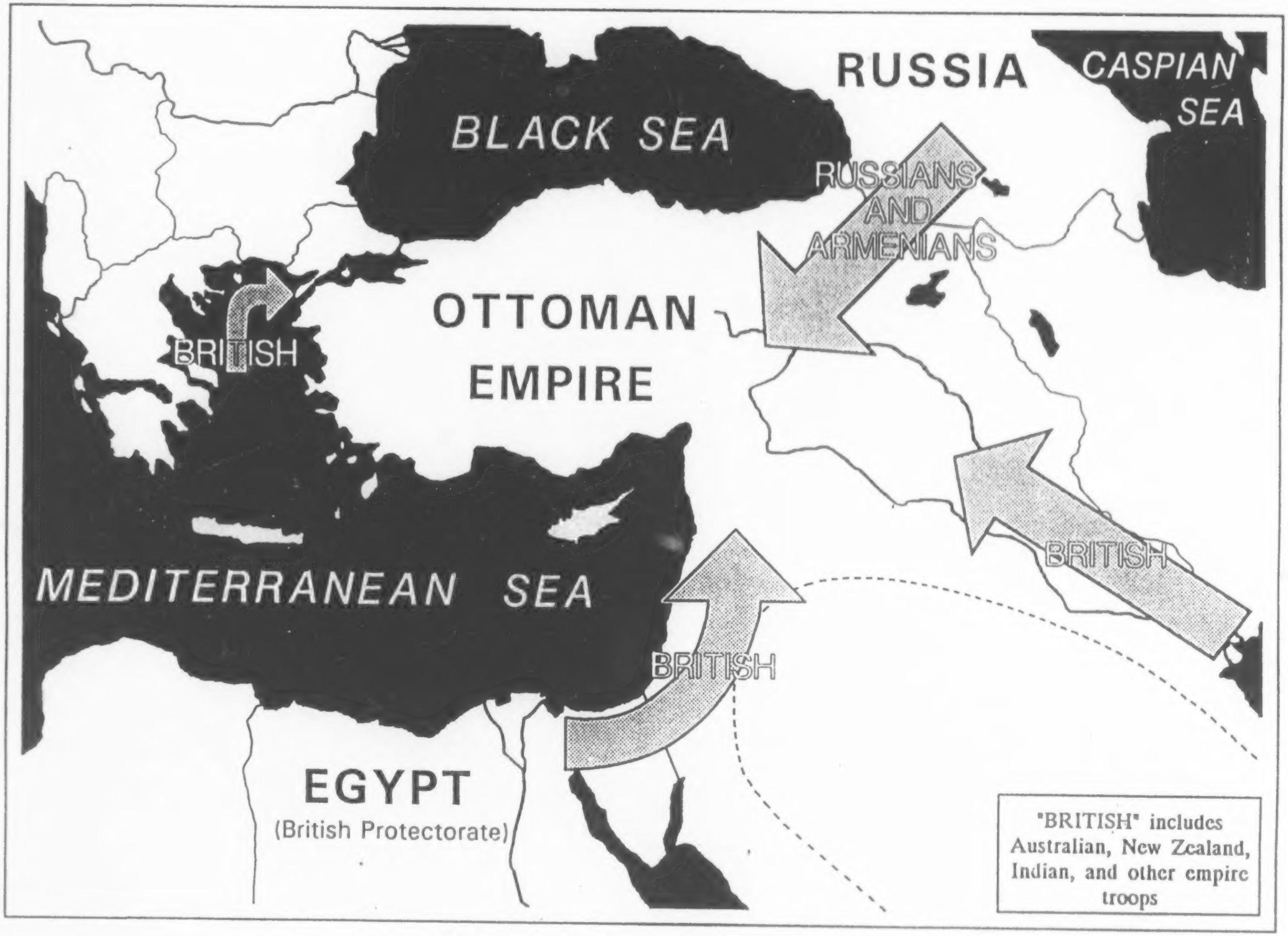
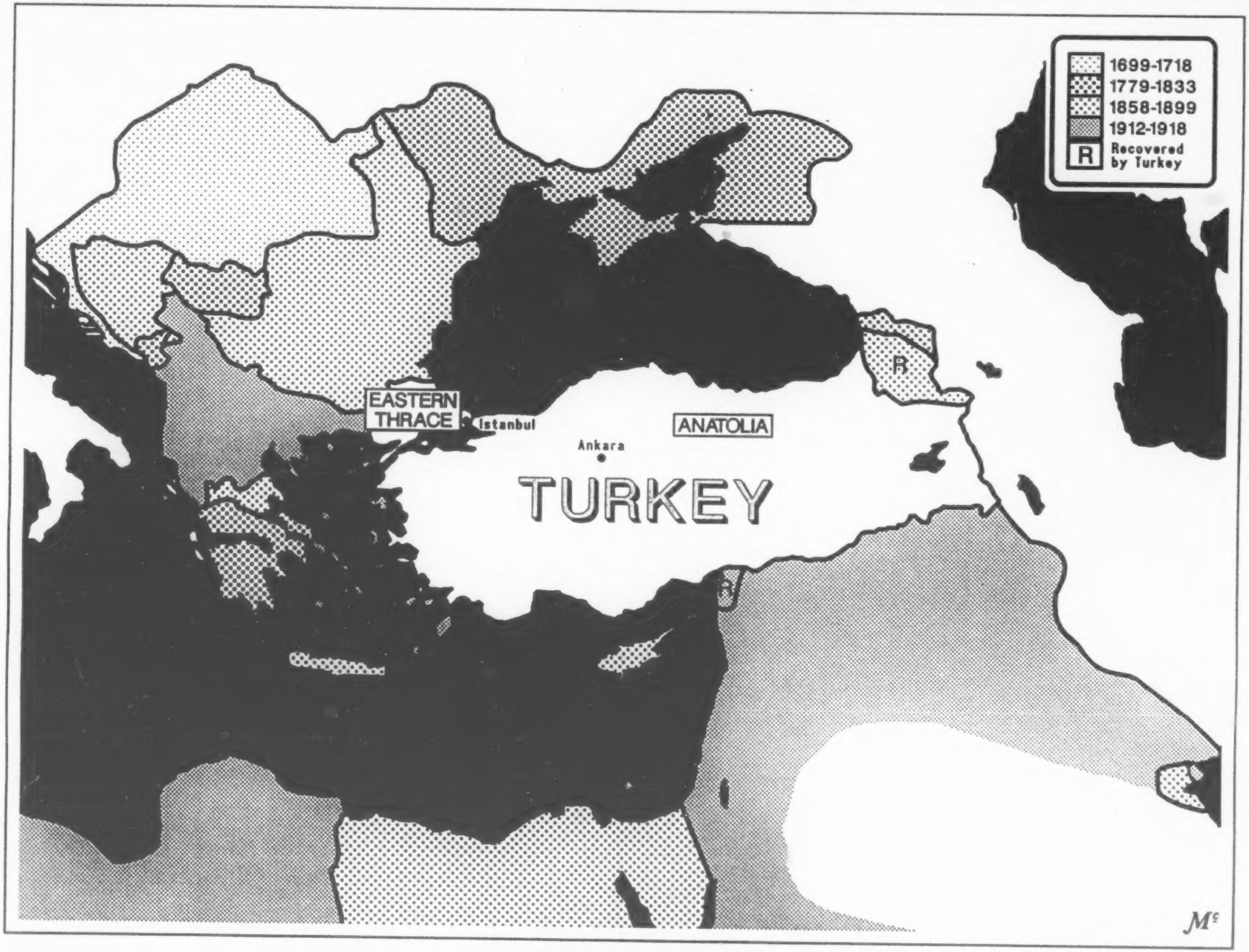
The Eastern Mediterranean in 1910


RUSSIA
CASPIAN SEA
BLACK SEA
RUSSIANS AND ARMENIANS
OTTOMAN EMPIRE
BRITISH
BRITISH
BRITISH
MEDITERRANEAN SEA
EGYPT
(British Protectorate)
"BRITISH" includes Australian, New Zealand, Indian, and other empire troops

World War I, the Invasions of the Ottoman Empire


1699-1718
1779-1833
1858-1899
1912-1918
R Recovered by Turkey
EASTERN THRACE
Istanbul
ANATOLIA
Ankara
TURKEY
R
R
Mc

The Ottoman Losses, 1699 to 1918

Worksheet # 4

Worksheet # 5

The Ottoman Empire and Turkey

- Seljuks defeat Byzantines at Manzikert *1071*
- Ottomans capture Bursa *1326*
- Ottoman victory at Kosova *1389*
- Tamerlane defeats Ottomans at Ankara *1402*
- Mehmed II captures Constantinople *1453*
- Ottomans accept the Jews expelled by Spain *1492*
- Selim I conquers Syria and Egypt *1516-17*
- Reign of Süleyman the Magnificent *1520-66*
- First Ottoman siege of Vienna fails *1529*
- Sultanate of Murad IV, traditional reformer *1623-40*
- Second Ottoman siege of Vienna fails *1688*
- "Tulip Period" of temporary reforms *1718-30*
- Treaty of Küçük Kaynarca, Crimea lost *1774*
- Failed reforms of Selim III *1789-1807*
- Mehmed Ali's forces defeat the Ottomans *1832+9*
- Beginning of the Tanzimat Era of reform *1839*
- First Ottoman Constitution and Parliament *1876-7*
- War with Russia *1877-78*
- Parliament dissolved, constitution suspended *1878*
- Revolt and return to the Constitution *1908*
- Balkan Wars *1912-13*
- World War I *1914-18*
- Turkish War of Independence *1919-22*
- Turkey declared a Republic *1923*
- Mustafa Kemal (Atatürk) President of Turkey *1923*
- Polygamy forbidden, the fez prohibited *1925*
- Turkey made a secular state *1928*
- The Latin alphabet adopted *1928*
- Women in Turkey gain the vote *1930-34*
- Atatürk dies, İsmet İnönü President *1938*
- Truman Doctrine, U.S. aid to Turkey *1947*
- Multi-party political system *1945*
- Adnan Menderes Prime Minister *1950*
- Turkey joins Allies in Korean War *1950*
- Turkey becomes a full partner in NATO *1952*
- Menderes Government overthrown *1960*
- New Constitution and Government *1961*
- Non-party governments *1971-73*
- New Constitution and Government *1982*

Europe and America

- *1066* The Norman Conquest of England
- *1348-49* The Black Death
- *ca. 1450* Gutenberg invents the printing press
- *1492* Columbus' discovery of the Americas
- *1517* Martin Luther and the *95 Theses*
- *1619-48* The Thirty Years War
- *1695* Newton's *Mathematical Principles*
- *1751* British conquest of India begins
- *1769* James Watt invents modern steam engine
- *1776* American Revolution
- *1776* Adam Smith's *Wealth of Nations*
- *1789* French Revolution
- *1830* French occupation of North Africa begins
- *1848* Marx and Engels' *Communist Manifesto*
- *1861-65* The American Civil War
- *1878* The Congress of Berlin
- *1914-18* World War I
- *1919-21* Irish Revolution against Britain
- *1926* Stalin takes control of the U.S.S.R.
- *1929* Great Depression begins
- *1933* Hitler takes power in Germany
- *1939-45* World War II
- *1948* The Berlin blockade and air lift, the "cold war"
- *1950* NATO founded
- *1956* War: Egypt vs. Britain, France, and Israel
- *1967* Arab-Israeli War
- *1973* War: Israel vs. Egypt and Syria

Aim # 2: How did Atatürk help create a modern Turkey?

Major Idea: Atatürk helped create a spirit of change that propelled Turkey into the latter 20th century as a world power.

Performance Objectives: Students will be able to:
1. Understand how Atatürk helped create a national spirit
2. Explain how nationalism coupled with reform helped Turkey become a modern world power.
3. Create a hypothesis of what Turkey's role in global affairs will be in the 21st century.

Procedures/Development:

- Mustafa Kemal Atatürk is the national hero of the Turks.
    - Distribute *Worksheets # 6 and # 7.*
    - Allow students time to read and complete questions.

    - Based upon your reading, what leadership qualities did Atatürk exemplify?
    - How was Atatürk a catalyst for nationalistic change?

- Atatürk established a model of government for the Turks.
    - Distribute *Worksheet # 8.* Allow students time to read and answer questions. Review answers with class.

    - If you were living in a century moving toward modernization, would you want a leader like Mustafa Kemal Atatürk? Explain your answer.

    - How is Atatürk's influence still reflected among the Turks?

Summary Activity:

Among his notable achievements, Atatürk made **polygamy** illegal in 1925 and also outlawed the **fez** that same year. In 1928, he made Turkey a **secular state** and adopted the **Latin alphabet.** In the years 1930-34 **women** in Turkey **gained the vote**. Select any one of the achievements . Pretend you are a high school student during this period and tell what effect this reform will have on your life. Write a brief composition, using dialogue to show how your life will be changed as a result.

When you have completed, share your writing with a partner.

Worksheet # 6

The reforms of Mustafa Kemal Atatürk left few areas of life untouched. Perhaps most indicative of radical change was Atatürk's attitude toward women. He broke traditions of centuries with reforms that allowed women educational opportunities, political and legal equality, and other rights recognized as essential to a free society.

> Friends, the Turkish nation has demonstrated in many important instances that it is a progressive nation with a liking for innovations. Even before recent years, our people attempted to follow the path of modernization, to achieve social reforms. But such efforts produced no real results. Have you asked yourselves the reasons for this? I think the reason was the failure to begin from the basis, from the very foundation...A society, a nation, consist of two sorts of people: men and women. How is it possible to elevate one part of society while neglecting the other half and expect the whole to progress? How is it possible for one half of a society to soar to the heavens while the other half remains chained to the very earth?

Please answer the following questions

- What kind of change is Atatürk promoting in this speech?
- Do you think this change is a good idea? Why/why not?

Adapted from Atatürk's Way, Turhan Feyzioglu, ed.

Worksheet # 7

Nationalism was alien to the Middle East. It was imported from Europe, as were many other political ideologies. Mustafa Kemal used the ideology of nationalism during and after the Turkish War of independence to bind the Turks together into one nation. He was as much instructor as politician or general, teaching the Turks that they were a people with a noble common heritage.

> ...We are a nation which has been late and negligent in the application of ideas and nationality. Our nation especially has experienced the bitter results of inattentiveness to nationality. The various peoples within the Ottoman Empire, always holding fast to national principles, attained their goal through the strength of this national ideal. Only when we were driven out from among their midst did it dawn upon us that we were a nation both different from and alien to them. At the moment of our weakness they insulted and humiliated us. We realized that our shortcoming was our forgetting of ourselves. If we wish the world to respect us, we must show this respect to ourselves and to our nationality, emotionally, intellectually, in practice, through our actions and conduct. We must realize that those nations which cannot find their own identity are condemned to become the prey of other nations.

Please answer the following questions

- According to Atatürk how did a lack of national identity hurt the Turks/Ottoman Empire?
- How would a speech like this affect a young person who had just experienced the aftermath of World War I?

Adapted from Atatürk's Way, Turhan Feyzioglu, ed.

The Democratization of the Turks

War caused the end of the Ottoman Empire, but the Turks also found their salvation through war. After the Ottoman defeat in World War I the Allies took all the Arab World for themselves. All except Arabia was seized by the French and the British. They also decided to divide up Anatolia and Eastern Thrace, where the population was overwhelmingly Turkish. Western Anatolia and Eastern Thrace were to be given to the Greeks, Northeastern Anatolia to the Armenians, and Southern Anatolia to the Italians and the French. The Turks were to be left only parts of Northern and Central Anatolia. Istanbul was soon seized by the Allies. But the Turks refused to be evicted from the only lands that remained for their people. When the Greeks invaded Anatolia in 1919 the Turks organized to defend themselves. Under the command of General Mustafa Kemal they drove out the Armenians in the East and the Greeks in the West. First the French and Italians, then the British accepted the defeat of their plans. The Turkish Republic was born.

Breaking with the Ottoman past, the Turks set up a new capital in Ankara, the city that had been the center of the resistance. Delegates from all over Turkey gathered in the Grand National Assembly (parliament), selected Mustafa Kemal as president, and set upon radical reform. The reforms touched the most basic parts of the lives of everyone in the country: Polygamy was abolished (1925), women were made the legal equals of men, and given the vote (1930). All families were obliged to take last names, something that they had not had before. (Mustafa Kemal took the surname Atatürk.) The past was largely discarded for new ways: Turkey was made a secular state (1928) and the old Arabic-based alphabet was abolished (1928) in favor of the Roman alphabet used in the West. The government was constructed to follow the European model of parliamentary democracy. New law codes were drawn up, copying Swiss, Italian, and German law statutes. Symbols were not ignored: Traditional styles of dress were discouraged. Wearing the fez was forbidden and the veil. The state radio began to play European music and European-style art was fostered and shown in exhibitions. The theory was that Turks should become more modern, more Europeanized in all aspects of life if they were to succeed in the modern world.

The Turkish Republic carried through to completion the Ottoman reforms of education. In the Ottoman Empire traditional Muslim schools had existed side-by-side with European-style schools. Now all students were to be enrolled in state schools or in private schools that met state standards and taught a basic curriculum. The number of students grew from 358,000 in 1923 to 1.1 million in 1940. However, despite great improvements many children in rural areas still did not have schools. The reason, as before, was lack of resources.

To improve the economy and increase the tax payments that supported the schools and government, the Turkish Republic attempted to reform industry. Like the Ottomans, the republic found economic reform difficult going. In the 1920s the resources of the state were committed to repairing the ravages of war. The 1930s brought the greatest depression in modern history, the worst possible time to improve an economy. Like many other countries of the time, Turkey turned to state owned and operated enterprises as a solution. State enterprises in textiles, iron and steel, and other industries had some success, and did aid employment. However, private business and agriculture were less developed.

Atatürk and his followers believed in eventual democracy for the Turks, even though they had no wish to install it immediately. Instead, they set about a policy of education for democracy. "Peoples Houses" (*Halk Evleri*) were set up all over the country. These taught the people practical subjects, such as adult literacy, with a strong dose of secularism and nationalism. The forms of democracy (elections, parliaments, legal equality for all, etc.) were taught in the schools. In fact, the most important training for democracy was in the schools, which educated an increasingly literate public that could understand the workings of government. Elections for parliament were held regularly, but except for a brief period Atatürk's Republican People's Party was the only national party. The reasons given for this policy: The Turks needed education, economic development, and experience with the forms of democracy before true democracy could work. There was fear that reactionary elements would try to stall reforms, that ultra-nationalist elements would try to regain old lost territories at the expense of peace and reform, and that local separatists would weaken the unified nation. Fundamentalist religious sentiment was especially worrying. It was felt that time was needed to cement new traditions of secularism and the separation of church and state. This policy of gradual transition to democracy, which has since been seen all over the world, has been debated from Atatürk's day to today. In the case of Turkey it did lead to democracy.

Compared to the record of the Ottomans or to that of other developing countries, the reforms of the Turkish Republic were a great achievement. Atatürk not only speeded the economic and political development of his country; he also educated and convinced his people that reform should be a national ideology that continued after he was gone. He brought his nation from a state close to death to a functioning part of the modern world. How were they able to do it? Why were Atatürk and the modern Turks successful where the Ottomans had failed?

- The Turks were lucky to have a strong leader who possessed both good intentions and the power to direct reform. Atatürk was a "new man," the child of a bureaucrat, not an Ottoman aristocrat. He had no strong ties to the old ways. He was trusted as no one else could have been, because he literally had saved the country. Many of those who might have opposed his reformist ways had been discredited in the war. Perhaps most important, he was a strong-willed leader who knew how to get his way and how to properly use his power.

- Because of their military victory and the unwillingness of the Allies to fight a major war to defeat them, the Turks were now masters of their own country. They were able to set their own tariffs and taxes. The capitulations had been abolished during the war. When the Allies attempted to reimpose them after the war the victorious Turks refused, and there was nothing the Europeans could do about it.

- The specter of attack from outside was greatly lessened. Russia was now a communist empire with so many internal troubles that it did not threaten Turkey. The other old enemy, the Austrian Empire (Austria-Hungary), had been dissolved after the war. The national strength and treasure that had been expended on the military could now be put to peaceful purposes.

- Atatürk and the parliament decided to accept the new borders of Turkey, rather than try to regain the Turkish territories seized previously. While many Turks naturally wanted to return to the homes taken from them, Atatürk was able to convince the people that they had to concentrate on building their new country and forget old wrongs. The national energy was not to be wasted in the quest for old glories.

- The Turks were able to build on the real successes of Ottoman reform. In particular, there was now an educated class of politicians, bureaucrats, teachers, and engineers who understand the modern world. At the beginning of the Republic the mass of the people did not understand economics or foreign policy, but the educated leaders did. It was thanks to the Ottoman reforms that those leaders existed.

Naturally, there were objections to Atatürk's actions and his reforms. The religiously conservative felt that the state should remain Islamic. They believed that Islamic law and Islamic traditions had been decreed by God and should never be changed. On the other hand, liberal thinkers objected to what they called one man rule and wanted more democracy. Some wanted to reconquer the lands taken from the Turks. The opposition never came close to success. Because of their differing views they could not unite. Moreover, there was little popular backing for opposition.

Atatürk's reforms could not have been undertaken if the Turkish people were unwilling to change. The Ottomans had often been stymied by the conservatism of the people. With little education and little experience of the world, the Turks of the Ottoman Empire had not wanted to exchange their old ways for new ways they did not understand. They had no reason to believe things would get better if they changed. War had changed that. One-fourth of the population of Anatolia had died. Whole regions in the East and West had been laid waste. Very few families had escaped terrible suffering. The Turks still might not know exactly **which** reforms had to be made, but they understood that change was needed. They had seen the result of the old ways and they were willing to let Atatürk and his fellow reformers try a new path.

Atatürk died in 1938. He was succeeded as president by İsmet İnönü. İnönü translated Atatürk's policy of educating and planning for democracy into reality. In 1946 the first strong opposition party was formed. It won the elections of 1950, defeating Atatürk's and İnönü's party. From that point on, democracy has been the rule in Turkey. There have been difficulties: Since the second world war the army has intervened three times in politics, each time returning to civilian rule. A Kurdish guerilla movement has disrupted civil order in Southeastern Anatolia. Turkey has also seen conflicts between leftists and rightists, both of which wished to take power, neither of which succeeded. The Turkish political achievement is best understood in context: In the years since 1950, in the whole of Eastern Europe, the Middle East, and North Africa, the only country with more years of democratically elected government than Turkey is Israel.

After World War II Turkey continued the alignment with the West that had begun a century before. While committed to Western values, Atatürk had favored neutralism, a policy dictated by the need to recover from the wounds of World War I and fear of the dominant ideologies in Eastern Europe in the 1930s, fascism and communism. Both fascism and communism tried to lure Turkey into its camp. However, after World War II the situation had altered. Stalin and Russian communism were supreme in Eastern Europe. Turkey opposed them and allied with the United States. It fought alongside America in the Korean War. Turkey joined as a full member of NATO in 1952 and remains a military ally of the United States and Western Europe.

Economically, Turkey has turned to market capitalism. Atatürk had experimented with state ownership of major industries, with mixed results, but beginning in the 1950s the private sector became increasingly dominant. This has been particularly true in the 1980s and 1990s, as trade and industrial policies were liberalized. Economic difficulties surely exist. Labor has been restive, the East of Turkey has developed much more slowly than the West, rapid population growth has strained resources, and inflation and other difficulties remain. Nevertheless, in the 1980s and 1990s the Turkish economy has been among the fastest growing in the world. (Gross National Product rose an average of over 5% a year in the 1980s.)

The reforms begun tentatively so long ago have obviously been a success.

Justin McCarthy, Ph.D.

Above all, Atatürk's ghost can claim that he set about things in the right order. He started with the basics--a new sense of national identity for Turks without an empire, a new system of law, a reformed language, sensible hats instead of that embarrassing fez. He told the Turks that these things were necessary for the creation of a modern society, and they accepted his advice. To those foundations a multi-party system was added eight years after his death (to be thrice briefly interrupted, but never cancelled, by the too-privileged army). The economy began to be opened up to competition in 1980. All this continues to be done in Atatürk's name. Of Europe's three dozen countries, not many can claim that much steadiness of purpose over 70 years.

-- **The Economist**, "Survey on Turkey," December 14, 1991

Please answer the following questions

- Atatürk established the forms of democracy and taught his people that democracy **should** be the basis of the Turkish government, but there was not true democracy in Turkey in his time. Instead, he stressed education and development for eventual democracy. Was this the right approach? Should democracy have been instituted immediately?

- Look at a map of Eastern Europe and the Middle East before the Russian Empire collapsed. What was the mutual advantage gained by Turkey and the West in the NATO alliance?

- Looking at the same map: Why was Turkish democracy so remarkable in that part of the world? Outside of Western Europe and the Americas, how many democracies existed in the world?

Database of Contemporary Turkey

Based on 1990 statistics
***Source*: "DIE 1990" Government Statistical Institute**

	Elementary	Secondary	University
Number of schools	49,714	37,809	310
Number of teachers	216,859	146,799	24,382
Number of students	6,703,528	3,888,483	545,091
Students per teacher	31	21	21

GNP for Education is 3.6%
Literacy Rate is 66%

How is Twentieth Century Leadership a "Lens" for Change?

Literature

Ideologies: Secularism

In the 20th century, the Turkish nation progressed from a weakened dynastic state, a former empire, to a relatively small nation-state, a modernizing republic -- then from a single-party system to a multi-party regime, disrupted by three military take-overs, culminating in full democracy. Economically the transition has been from the late Ottoman agrarian order to the dominance of state enterprises in the Republic's first two decades to a mixed economy, finding a new dynamic in its free market since the early 1980s.

As the Ottoman state neared its end, Islam had already ceased to serve as the governing ideology. The Republic, from the outset, promulgated a secularist program. Although 99 per cent of the population is Muslim (and a huge segment quite devout) and the country has been experiencing a dramatic Islamic revival, the educational and political systems continue to function along secular lines. Turkey remains the only effectively secular Muslim country: in some respects, it is even more secular than the countries of Western Europe and North America. In this way, it differs dramatically from virtually every other Muslim nation. (There is, however, the distinct possibility that at least some of the Turkic republics of Central Asia will adopt Turkey's secularist policies.)

Culturally, the Turkish elite and the middle class aspire to a European image although there are many individuals in these classes and substantial numbers of people in the lower classes who would rather have an Islamic identification. It is significant, however, that Islamic sentiments have never expressed themselves in national elections in favor of Islamic parties, giving them no more than 10 per cent of the total vote. The electorate -- not merely the educated and the ruling elite -- seems determined to maintain the secular system.

The changes in the political and cultural history of the Turks demonstrate the focal place of leadership. Since the earliest times, their polity has responded to vigorous, charismatic leaders. The Orhon Inscriptions of the early 8th century provide proof of this fact. The best achievements of the Ottoman state came about in the reign of the first ten Sultans (from the end of the 13th century to the death of Suleyman the Magnificent in 1566) when the Sultans led their armies to far-flung conquests, proved capable and just administrators, and gave impetus to cultural growth. Often, Ottoman decline is attributed to the later Sultans' degeneracy, dependence on the harem, passiveness and sybaritic life.

The Turkish concept of the hero was based, in the pre-Islamic times, on extraordinary courage and superhuman prowess. In the Seljuk and Ottoman centuries, Islamic belief shaped the concept -- a strong man who was ordained by Allah to accomplish great deeds. the Sultans were considered "zillullah", literally "shadow of God" and reflected divine power as a mere shadow on earth.

The "modern" leadership of Mustafa Kemal Pasha (later Atatürk) was based on heroism when he emerged, on vision and inspiration when he created the Republic, on embodying the national will during his 15-year Presidency which was marked by progressive reforms. Few leaders, perhaps none, in this century accomplished so encompassing a transformation -- repelling of invasion armies, removal of dynasty and its institutions, elimination of a religious system, overhaul of the laws, creation of a new political and economic system, cultural change including attire, and language reform -- in so short a time without bloodshed. Objective observers have often tended to consider it nothing short of miraculous. Perhaps the answer lies in the fact that what transpired in Turkey was the perfect "leadership situation" whereby an exceptional leader, who became his nation's "saviour" against all odds, responded to the national will for change, for freedom, for a better life. Atatürk's drastic reforms could not have been achieved -- nor could they have endured -- without public aspiration and support.

In the formulation of Atatürk's reforms, earlier publications played a role: His extensive readings of European intellectual history from the Enlightenment onwards, findings about Central Asian Turkic culture, and discussions by Turkish intellectuals, especially the ideas of the social thinker Ziya Gökalp (d. 1924), provided him with significant perspectives. Major literary figures too, along with some leading journalists, gave support to the shaping and dissemination of Kemalism as a burgeoning ideology. Although there were opponents and some supporters disagreed about the scope or the speed of some of the reforms, the media acted as a highly effective means of generating enthusiastic public participation. Literature, often a precursor of innovative ideas in the Turkish experience, stimulated national awareness of the radical changes. In the process, literature itself revolutionized itself. As excitement rode high and Atatürk received an adulation approaching hero-worship, Turkish life and culture, especially in the cities, acquired new dimensions, including some of the intellectual and technological norms of the Western world.

Since Atatürk's death in 1938, many Presidents and Prime Ministers, civilian and military, have held office -- and diverse ideologies, i.e. socialism, fascism, communism, Islamic fundamentalism, have vied with nationalism and Kemalism (Atatürkism). But, still, in the closing decade of the 20th century, the Turkish Republic seems to be living according to, and developing, refining, strengthening most of the basic tenets articulated by Mustafa Kemal Atatürk -- national and universal culture, secularism, fundamental freedoms and human rights, the entrepreneurial spirit, and a democratic system.

Culturally, Turkey continues to pursue a life of quest and creative tension. Not many countries possess its historical and contemporary diversity. Its population has a strong consciousness of its Central Asian origins, a growing sense of ancient Anatolian civilizations, an abiding Islamic faith, much national pride, an aspiration to emulate Europe, America, and Japan, and a determination to go its own way, to be authentic, to maintain its unique cultural synthesis.

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HOW IS 20TH CENTURY LEADERSHIP A "LENS" FOR CHANGE?

SUGGESTED TIME: One or two classroom periods

MATERIALS NEEDED: A class set of: "The Golden Days at Rapla" -- *Worksheets # 1 - # 5*

OBJECTIVE: Students will understand how the character traits developed in childhood enabled Mustafa Kemal Atatürk to become the "Father of the Turks."

BACKGROUND INFORMATION:

Mustafa Kemal Atatürk was born in the winter of 1881 in Salonica. He died in the fall of 1938 in the Dolmabahce Palace in Istanbul. He was a world leader who saved his nation from oblivion after the Ottoman defeat in World War I and then transformed the Ottoman Empire into a western nation-state and a republic.

As a young man in military school Mustafa was given the additional name "Kemal" (perfection) by a math teacher. Mustafa Kemal, the soldier, distinguished himself as the commander of the Ottoman troops who defeated the British and Australians in the famous battle of Gallipoli. After the war Mustafa Kemal was transferred to the Black Sea coast of central Anatolia where he organized a government and defeated the occupying Greeks. Claiming the Sultan's government had forfeited its power by acquiescing to the Allied victors, he led the Grand National Assembly first to separate the Sultanate (secular power) with the Caliphate (religious power) and then to abolish them both and embark upon a path of parliamentary government and democratic process. Mustafa Kemal adopted the name "Atatürk" which means "Father of the Turks."

Under Atatürk's reforms the capital was moved from Istanbul to Ankara, an Anatolian city located in the heart of the country. Western reforms included the abolition of the fez and veil (symbols of the Ottomans) and the emancipation of women (including the abolition of polygamy). Latin script replaced Arabic. Religious courts gave way to a legal code based on that of Switzerland. Every Turk adopted a surname, and clocks and calendars were brought into step with those of Western nations. The fact that today Turkey is still a secular, populist republic that seeks to make progress within a democratic structure is attributable to Atatürk.

READING STRATEGY:

The reading for this lesson is from the early years of the life of Atatürk. The episode "Golden Days at Rapla" begins shortly after the death of Atatürk's father. The ten year old boy moved with his mother and sisters to his uncle's farm in Rapla, a town about 20 miles from Salonica. Life in the farm was the beginning of a new life for the children. For the first time they experienced fresh air, green fields, animals of all kinds and plenty to do.

It could be said that this reading is structured around five episodes, or movements, each of which exemplifies the young boy's admirable character and leadership qualities.

1. The boy is wrongly blamed for starting a fire and is vindicated by proving that he is a boy who tells the truth.
2. He develops a sense of responsibility in raising pets, thereby showing nurturing care and concern for the world of nature.
3. When he rescues a wounded crow and nurses it back to health he shows that he is compassionate and has extraordinary powers.
4. He makes the sacrifice of leaving the farm to attend school, showing that he is disciplined and determined boy.
5. When his crow dies and Mustafa plants a mulberry tree in his memory, he transforms death and loss into creation.

It may help the students to know some background information about the characters in the reading before they read the passage. Below is a list of characters:

- Mustafa Kemal is Atatürk
- Zübeyde is Mustafa Kemal's mother
- Uncle Hüseyin is Zübeyde's brother
- Ismail is the son of a farmhand
- Makbule, or Makbush, is Mustafa's older sister
- Hatice is Zübeyde's aunt.

KEY CONCEPTS:

episode
character
simile
leadership

VOCABULARY:

cautious
shed
haci
pilgrim
envision
foal
humble
mulberry

Aim: How did Mustafa Kemal's childhood experiences prepare him for leadership?

Major Idea : A passage about the childhood of Mustafa Kemal Atatürk reveals that he developed values of leadership and responsibility at an early age.

Performance Objectives: Students will be able to:

1. Analyze the character traits of Mustafa Kemal.
2. Compare the values and experiences of Mustafa Kemal with their own.
3. Create an episode from their imaginations that exemplifies leadership.

Procedures/Development:

Duplicate the five episodes without the questions for reading the night before discussion. Ask the students to select two events or episodes within the story. For each episode the students should briefly explain what the episode revealed about Mustafa's character.

- Divide the class into five groups. Each group should select a recorder. Distribute a worksheet with questions to each group. Allow students 10-15 minutes to review selection and answer questions. Ask students to pay particular attention to final questions on each worksheet.

- Reconvene whole class. Ask students to share their homework writing assignment with a partner. After five minutes, teacher should elicit a list of character traits Mustafa has shown. Place the list on the chalkboard. Are these the traits of a leader? Why or why not? Would you want today's leaders to have similar character traits Discuss what you expect from a leader. Are there any leaders in our world today? Who are they? Why do you consider them leaders?

- Ask the recorder from each group to read the group response to the final question on each worksheet. Encourage other students to elaborate and refine answers.

Writing Assignment:

Students will write an episode from the point of view of an 11 year old who displays leadership. The episode may be set in the student's own neighborhood and may be based on real events, or it may be totally imaginary. The child in the story should identify a problem -- social, personal or school-related -- and suggest a solution to solve the problem. The writing assignment should demonstrate at least two of the leadership qualities that were discussed in class (truthfulness, responsibility, compassion, determination, etc.).

Worksheet # 1

"The Fire in the Hut"

At last it stopped raining. The mud dried hard, and the ground was firm. Surely now they could go outside to play. To their delight, their mother bundled them up warmly and allowed them to go out one wintry gray day to visit the hut. On their way they met Ismail, the son of Yavasma, one of the farmhands. He had a pile of sticks on his back, and in his hand he carried a bucket in which there were some live coals.

"Please Mustafa," he said "I am *so* cold. Please let me build a little fire in your hut to warm myself."

Mustafa knew how cold it was, and he felt sorry for poor Ismail in his thin clothes. "Of course," he said. "But be very careful."

Ismail ran on ahead of them and built a little fire on the dirt floor of the hut. When they arrived, he was blowing on the ashes to make the sticks burn faster. Very quickly the hut filled with smoke. Alarmed they all ran out. As they turned back to look, they saw that the straw matting covering the hut had caught fire and the whole hut was ablaze. The sight frightened Mustafa and Makbule. They stood close to each other and shivered with fear. They could not take their eyes off the burning hut. Makbule was crying, and Mustafa kept saying "Don't cry, Makbush. I'll make another one, much bigger and better than this one."

When they returned home, they met their mother. They would read in her eyes how angry she was. First she asked them where they had been , and they told her she had promised them they could go and see their hut.

"But you did not tell me you were going to build a fire there," she said crossly. "You played with fire and burned the hut, didn't you? Why did you do it? Tell me! You know that the storage room and the wood piles and the straw piles are all right close by. Praise Allah there was no wind! Even *you* could have caught on fire!"

"But, Mother, I didn't do it. Honestly I didn't. Just ask Makbush?"

"Only a few minutes ago, Ismail came in and told me all about it. You have deliberately set the hut on fire!"

Mustafa was shocked to hear his mother say that. He looked straight into his mother's eyes. "How could Ismail say such a thing, when he started the fire himself? Please, Mother believe me. Ismail is telling a lie. He brought the sticks and he brought the coals. He told us he was cold, so we let him use our hut. Why would we want to burn down our own hut And how could Ismail tell such a lie?"

At that moment Uncle Hüseyin entered the room. He had heard what Mustafa had said to his mother. He whispered something into Zübeyde's ear, and the two went into the next room. When they came back into the room, Mustafa did not even turn to look at them, he was so unhappy.

His uncle said, "Come to me, Mustafa, and tell me about it. I can see you are upset."

"I have nothing to tell, Uncle Hüseyin," Mustafa said. His lip trembled, but he refused to cry.

"Come here, my boy," his uncle said gently. "I know all about it. You had nothing to do with setting the fire. Ismail has no mother any more, only a stepmother who treats him very badly. Besides, he is not a very clever boy, you know. He has already started six fires on the farm, and he has always given the same excuse -- that he was cold. He always tries to blame the fires on others. No matter how much I have talked to him, I cannot seem to make him change his ways."

Suddenly Mustafa could breathe freely again. He looked then at his uncle. "Thank you, Uncle Hüseyin. If you hadn't said these things, I don't think my mother would ever have believed me. And I want her to trust my word. You *do* believe me now, don't you, Mother?"

Zübeyde patted his shoulder and nodded, her eyes too full of tears for her to speak. This Mustafa, this boy of hers, was almost too much for her at times. Praise be to Allah, he had a good uncle to take his father's place!

Please answer the following questions:

- Describe how the fire started in the hut.
- Who did Zübeyde blame?
- How was Mustafa vindicated?
- Why is it important for people to believe that you tell the truth?
- Is truthfulness an important value to you? Can you trust the people around you? Why or why not? How do we become good "judges" of a person's character?

Worksheet # 2

"The Children Raise Pets"

As for the hut, Mustafa kept his promise to Makbule and built another one, even bigger and better, and they spent many happy days in it.. One day Uncle Hüseyin came out to visit them in the new hut. ""This is such a fine house," he said. "Don't you think you need a watchdog to guard it?" His eyes twinkled as he spoke.

Mustafa was puzzled. A *watchdog* to guard his hut? What would a hut need of a watchdog?

"Come, Mustafa and Makbule," said their uncle. "I'll show you what I mean." He walked with them to the house where Ismail's parents lived. As he came close to the house, he called, "Zilche! Zilche! I am bringing the children to you!" As their uncle called, the big farm watchdog came running out. At once she led them directly to the barn. When she opened the barn door with her nose, four puppies tumbled out. How surprised Mustafa and Makbule were! They squatted down to hug and pet the puppies.

"Well, Mustafa, *now* what do you think of a watchdog for your hut?" He looked from Mustafa to Makbule for an answer.

"Now I know what you meant by needing a watchdog," Mustafa answered . He nodded eagerly.

"But, Uncle Hüseyin," said Makbule, "one dog would not be enough. We need one to guard it at night. One dog would be too sleepy to guard it all the time."

Their uncle was greatly pleased with little Makbule's reasoning, so they were allowed to choose two puppies to take home with them. They named one of the puppies Cin (Genie) and the other Alev (Flame). During the daytime the children played with the puppies, but just before dark they took them back to be with their mother, Zilche, in the barn. They loved their puppies, and the puppies soon grew used to them. Each puppy had its favorite food. Alev loved white cheese, and Cin loved sausages. Every morning before the children went to their hut to play, their mother always gave them two packages of food, one for them and one for their puppies.

Besides taking care of the puppies, the children were responsible for taking care of their uncle's favorite cat Kuzgun (Blacky). One day Kuzgun had five kittens in the corner of Uncle Hüseyin's bedroom. How excited Mustafa and Makbule were when they found them, with the kittens so small their eyes were still tight shut. Their uncle cautioned them to keep the door to the hall tightly closed and to use the door into the next bedroom so no stray animal could get into the new little kittens. Not once did they forget to use the right door. Every morning when the children woke up, the first thing they thought of were the puppies and the kittens.

After this, the children began to look for other baby animals on the farm -- the lambs, the calves, the baby water buffaloes, and the chicks. And everything they saw gave them fine new questions to ask, about how they were born, and what they ate, and where they slept. Truly, the children would have made good farmer's.

Please answer the following questions:
- How did Mustafa convince Uncle Hüseyin that the children needed two dogs?
- Name three things the children did to earn the love of their puppies and kittens.
- Why would the children have made good farmers?
- What are your responsibilities? Do you fulfill them carefully? Why or why not? What do you expect of a good leader?

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"Mustafa and the Crow"

One day Mustafa found a baby crow on the roof of the barn. It had fallen there out of its nest and was hurt. It could not fly. This made Mustafa unhappy. He had to help this crow. Yes, he had a shot bag full of crows while he was hunting with his uncle, but this one was different. This one was hurt and in pain. How it looked at Mustafa with its jet-black eyes and begged for help! Mustafa ran to his uncle "Please, Uncle Hüseyin," he asked, "tell me what I should do with this crow."

"Do as you did with the others, Mustafa. What do you do with harmful animals?"

"You mean *kill* it, Uncle Hüseyin? No, I can't do that. You see, this one is different. This crow is hurt, and we must help him. Look how his mother is flying us and crying!"

"But Mustafa, you killed a whole bag of crows when you went hunting with me."

"Yes Uncle Hüseyin, I know that, but when are they going to shoot them. And when you shoot them and they fall down, they are dead. They don't feel anything. But look at this one suffer!"

"Then what are you going to do with it?" asked his uncle.

"I'm going to take care of him, and maybe one day he'll be well and can fly again."

"It is hard to take care of a crow, my boy. But suppose you do take care of him and he gets well and can fly again, then what will you do? Will you let him fly away?"

"Yes, Uncle, I will. I'll let him fly away. Birds are meant to be free."

There were several little shed next to the barn. These had been used as guest rooms before, but for a long time no visitors had used them, and they were empty. His uncle gave Mustafa one of these rooms in which he could take care of his crow. As soon as Mustafa had put the crow inside the room, he hurried out to bring back an armful of branches so that the little bird would feel at home. After a few days, Mustafa said to his sister, "Come, Makbush. I have a surprise for you. Go to our hut and wait there for me."

Makbule hurried to the hut and waited, wondering what Mustafa might be planning. Mustafa meanwhile ran to the little room where the crow lived, and came over to the hut with the baby crow perched on his arm. When he saw Makbule, he tossed the bird toward the cherry tree beside the hut. Then he called, "Come, Haci!" The bird flew back and sat on his arm.

"Oh, Mustafa, he is well!" cried Makbule. "You were right. He *did* learn to fly, after all. And Haci ("Pilgrim") is a good name for him. He comes to you as a good pilgrim goes to Mecca." And indeed Haci did fly to Mustafa whenever Mustafa called.

Please answer the following questions

- Describe the episode in which Mustafa finds the crow and nurses it back to health.
- Why didn't Mustafa kill the wounded crow? How was the crow different from the others?
- Why would Mustafa let the bird free?
- Why is the crow named Haci? What does Haci mean? Why is Mustafa like Mecca? A simile is a comparison between two things. What two things are being compared here? Is the comparison accurate? Why or why not?
- Have you ever protected someone or something that was weak or wounded? Describe the situation. Do you feel compassion for the suffering of others? Do you consider this a strength or a weakness? Why might compassion be a good trait for a leader?
- In what way does Mustafa seem to have "supernatural" powers? Does this distinguish him as a potential leader? Why or why not?

Worksheet # 4

"Off to School"

The days passed swiftly and happily for Mustafa and Makbule at Rapla, but Zübeyde thought incessantly of a good education for her son. He was growing up a peasant, she feared. How could he ever become the man she had envisioned? At last the only step within her means. She wrote to her aunt Hatice in Salonica, and asked if she would keep Mustafa at her home during the week while he attended school. He would return to Rapla for the holy day each week, since he was still a young child, only eleven, and needed some time with his own family. After some delay, Hatice responded that she would certainly provide a home for Mustafa in Salonica.

As soon as she had read Hatice's letter, Zübeyde called her son from the field where he and Makbule were guarding the horsebeans against the crows. "Mustafa," great-aunt Hatice has written to say that you may live with her in Salonica and go to school. What do you think of that?"

Mustafa furrowed his brow. In truth, he did not know what to think of it. He had become thoroughly adapted to farm life, and loved the days there. On the other hand, he was parched to *know*, and there was little more he could learn at Rapla. He well knew that life would not be easy in Salonica at the hands of his great-aunt Hatice. She and his mother had never been on good terms, and he had rarely visited her there. She was a stern and demanding person, with not a scrap of humor in her. Of all his relatives, she had the least sympathy with this restless dreamer and doer. Could he bear her harsh ways?

Suddenly Mustafa knew. "Mother," he said "I want to *be* somebody. To be somebody, I must go to school. Yes, I shall go to my great-aunt in Salonica. But how often can I come to Rapla? Now that I have lived here, I cannot leave it altogether."

"Of course you may come to Rapla," his mother answered, relieved that he had agreed to return to school. "Your uncle has foal for you in his stable. Every Thursday noon after school you may ride home to Rapla to spend Thursday afternoon and Friday. Then of course you will return to Salonica for school on Saturday." (Thursday afternoon and all day Friday were school holidays. School was held on the other days of the week.)

When the day came for Mustafa to go to Salonica, the leave-taking was almost too much to bear. How could he leave the green, open fields, the freedom of those undisciplined days, for the demands of school and of life with his great-aunt Hatice? It was hard, too, to leave Makbule, and Kuzgun and her kittens, and Cin and Alev, and Haci -- yes, especially haci. And the hut in which he and Makbule had shared so many happy times -- now Naciye, that young sister who did nothing but tease him and quarrel with him, would take his place with Makbule. Almost, Mustafa regretted his decision to go to Salonica...

At least, he could visit the hut once more. For that one day, it would still be his. "Come Makbule," he said. "I want to look once more at our hut." And he set off across the field, the sweet smell of the grasses in the field tickling his nose. Suddenly, when they were almost there he changed his course. He would say goodbye to Haci. And Makbule obediently ran with him to the little room next to the barn.

Please answer the following questions:

- Give two reasons why Mustafa didn't want to go to school in Salonica.
- Why did Mustafa choose to go to school?
- What do you sacrifice by going to school? Do you take pride in the fact that you attend school? Why or why not?
- Are you determined to accomplish something? What would you like to accomplish? Why? Why is determination an important asset?

"Haci's Death"

As they came nearer, they saw that the window was broken. Haci! Haci! Mustafa called, but there was no answering flutter of wings They burst in through the door and searched feverishly through the branches, but Haci was nowhere there.

"Perhaps he has flown to the hut," suggested Makbule, and they ran there to look. There was a cool breeze in the air, and as were running they saw feathers caught up in the breeze. The children saw the feathers, but they refused to believe that the feathers were Haci's.

"Haci, Haci!" Mustafa called, his voice hoarse from anxiety. But Haci did not fly to perch on his arm. As they looked about, they saw more and more feathers. Makbule caught one and looked at it, not wanting to believe what she saw. Then she said softly, "Mustafa, this is Haci's feather."

Mustafa, still unbelieving, picked up a small handful of feathers and looked at them closely. Yes, they were Haci's feathers. His eyes filled with tears, Mustafa looked for the torn body of his crow. At the corner of the hut they found Haci, still, the blood caked against wings which would never fly again. The two stood there for a moment. looking down at that small proud thing, now humbled. Then Mustafa spoke, his voice ragged with grief. "We must bury him here, where he fell." And they dug a small grave and buried Haci.

"How did it happen, Mustafa?" asked Makbule, as desolate as he about the crow's death. Relieved to have something to do, they set forth to find out. The trail was all too plain to see. The wild bull in the west field had broken loose and had smashed the window of the little room with his horn. haci had flown out to the hut, where he had gone so often with the children. There the sheep dog had found him and killed him.

"Uncle Hüseyin, Haci is dead," Mustafa said as his uncle came close to see what was troubling his children. "Please plant a tree here, where we have laid him. It will bloom in the memory of Haci. I will then have something alive for mine in place of my little dead crow ."

And, true enough, a mulberry tree was planted there, a tree the whole family called the Haci tree.

Please answer the following questions:

- How did Haci die?
- How did Mustafa transform the loss of Haci into something creative?
- What does the mulberry tree symbolize?
- Do you consider compassion a strength or a weakness? Is compassion an asset or a liability for a leader?

From: To Set Them Free: The Early Years of Mustafa Kemal Atatürk by Barbara K. Walker and Filiz Erol
Chapter 5: "The Golden Days at Rapla"

How is Twentieth Century Leadership a "Lens" for Change?

Art

Contemporary Art in Turkey

Turkish artists have adapted western artistic styles and techniques since the mid-19th century. Currently, thousands of Turkish artists, men and women, paint, sculpt, work in various media, and compete with their colleagues all over the world. The artistic progress that the Turks have made in the last few decades is phenomenal. Today, art galleries abound in Istanbul, Ankara, Izmir, and in every city of some size. Turks buy "art" not only as objects to decorate their houses but also as investment. In other words, the Turkish world cannot be separated from the international scene: art has become a commodity, and Turkish artists have joined the world art market.

Not all contemporary art in Turkey is produced to satisfy the commercial ends. There are many artists whose works have religious and socio-political overtones. In some works, the political message is loud and clear. The consciousness of these artists has been raised; they are led not only by their inner spiritual world but by the environment as well. They have embraced the global problems, such as dwindling natural resources, pollution, hunger, human rights, freedom and equality for all, and have shown concern for these issues in their art. In fact, the New Museum, a progressive bastion of contemporary art in New York City, sent one of its recent controversial exhibitions to the biennial of art in the summer of 1992 in Istanbul. The choice for the show was made by the Turkish curators and art critics. The world has become so small that interdependence among all nations is inevitable. Concern for peace and human rights can best be expressed through the artistic media. There are Turkish artists who have realized the urgency of the global understanding among all people, and have made their art the common medium towards that understanding.

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HOW IS TWENTIETH CENTURY LEADERSHIP A "LENS" FOR CHANGE?

ART PROJECT: Travel Poster

SUGGESTED TIME: Three to five classroom periods

MATERIALS NEEDED: oaktag, pencils, rulers, markers, magazines and travel brochures pertaining to Turkey, scissors, rubber cement glue, *slides*.

OBJECTIVES: Students will advertise the historical, cultural, and natural sights of Turkey with a travel poster.

NOTES TO THE INSTRUCTOR:

For homework prior to the class, ask students to bring in two full page newspaper or magazine advertisements that they consider effective. For each advertisement students should write a brief paragraph explaining what makes this "ad" effective.

KEY CONCEPTS/VOCABULARY:

advertise
lay-out
collage
focal point

- *advertise* - to make something known especially by emphasizing desirable qualities
- *lay-out* - a plan or arrangement
- *collage* - an artistic composition made of various materials such as paper, photos, cloth or wood glued on a picture surface
- *focal point* - the point of interest or center of interest from one angle

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Aim: How can we advertise Turkey with a travel poster?

Major Idea: An understanding of advertising can be obtained through creating a collage of Turkish cultural, historical and natural sights.

Performance Objectives: Students will be able to:
1. Explain the purpose of advertisement
2. Lay-out photos

Materials: oaktag, pencils, rulers, markers, rubber cement glue, magazines and travel brochures pertaining to Turkey, scissors.

Activity/Procedure: What makes a successful advertisement?

- Working in groups of 3-4, students will study and analyze advertisements they found for homework. Allow students 7-8 minutes to study each other's ads and ask each group to develop criteria for successful advertising.
- Teacher will record criteria on chalkboard. Remind students that these are the criteria they should refer to when they evaluate their own work.
- Each group should select 2-3 particularly effective advertisements and display on boards around classroom.
- Distribute travel brochures and other illustrated materials.
- Choose and cut out photographs pertaining to Turkey.
- Lay-out photographs on oaktag
- Add lettering and border design to their travel poster
- Glue photographs

Summary:

Class will evaluate the student's poster for successful lay-out, lettering and "message".

Descriptions of Slides

1. Shehzade Mosque, Istanbul
   Slide courtesy Jo Ann Kaya, South Shore High School

2. Saint Sophia Church, Istanbul, considered the greatest in Byzantium
   Slide courtesy Jo Ann Kaya, South Shore High School

3. Mosaic, Saint Sophia Church, Istanbul
   Slide courtesy Turkish Travel Bureau

4. Sultanahmet Mosque; Largest Mosque in Istanbul
   Slide courtesy Jo Ann Kaya, South Shore High School

5. Interior of Sultanahmet Mosque; Called the "Blue Mosque" because of blue tile mosaic.
   Slide courtesy Jo Ann Kaya, South Shore High School

6. Rumeli Catle and Fortress - Built by the Ottoman Turks
   Slide courtesy Jo Ann Kaya, South Shore High School

7. Tile wall embellished with calligraphy: Topkapi Palace, Istanbul
   Slide courtesy Jo Ann Kaya, South Shore High School

8. Elaborate fountain, Topkapi Palace, Istanbul
   Slide courtesy Jo Ann Kaya, South Shore High School

9. Ephesus; Curetiae Street
   Slide courtesy Jo Ann Kaya, South Shore High School

10. Fairy Chimney, Cappadocia, Turkey
    Slide courtesy Turkish Travel Bureau

11. Whirling Dervish
    Slide courtesy Turkish Travel Bureau

12. Mustafa Kemal Atatürk, Father of Modern Turkey
    Slide courtesy Turkish Travel Bureau

13. The art of porcelain-making
    Slide courtesy Turkish Travel Bureau

14. Young girls weaving rugs from a cartoon
    Slide courtesy Jo Ann Kaya, South Shore High School

15. Dyeing the wool for rug weaving
    Slide courtesy Jo Ann Kaya, South Shore High School

16. Javelin Game: Anatolian Village Traditional Sport
    Slide courtesy Turkish Travel Bureau

17. Simit sellers: Young boys selling a bagel-like bread with sesame seeds.
    Slide courtesy Jo Ann Kaya, South Shore High School

18. Traditional rug design with natural dyes
    Slide courtesy Jo Ann Kaya, South Shore High School

19. A mosaic doorway in Istanbul
    Slide courtesy Jo Ann Kaya, South Shore High School

20. Rose Window; Sainte Chapelle, Paris, France. Built before Notre Dame.
    Slide courtesy of Karl Benziger, South Shore High School

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NOTES

The following endnotes refer to the **Overview**, **pp 1-7.**

1. *Sultan*, a term for a secular head of state in an Islamic empire, roughly corresponding to "emperor."

2. The one major exception was the taking of Christian youth to serve in Ottoman Janissary Corps. These young men were converted to Islam whether they wanted to be or not.

3. However, the Ottomans did not officially accept Shii Islam. As Orthodox (*Sunni*) Muslims they could not tolerate what they considered to be heretical sects of Islam. In fact, Shii mosques were present.

4. Although even then, it should be noted, the Ottomans were relatively unique. An Ottoman Greek Christian, for example was foreign minister of the Empire. Would Britain, France, or Germany have named a Muslim or a Jew to be foreign minister?

The following endnotes refer to ***Legend I: The Story of Bugach Khan, Son of Dirse Khan***, **pp. 20-26.**

5. Even at this early date Damascus was known for its fine fabrics. Besides being a product of high quality, a Damascus tent may also have been a status symbol.

6. Black was an unlucky color among the Oghuz and later Turks.

7. The *ezan* is the call to prayer chanted five times a day from a minaret by an announcer called the muezzin.

8. Forty is perhaps the most popular number in Turkish folklore. The world is controlled by Forty Saints, often referred to simply as "The Forty." Princes have forty retainers, and ladies have forty maids. Weddings traditionally last for forty days and forty nights. Many acts of purification involve forty motions or gestures. Later in this legend Bugach's wound is healed by magic remedy in forty days.

9. Such acts as these were regarded by the Oghuz people as being most charitable and virtuous.

10. The ancient Turks as illustrated in these legends, were in the habit of giving large communal feasts, often clothing as well as feeding the poor, in order to gain the favor of the Deity and thus secure their own wishes. This charitable tradition has continued down to the present.

11. The name Bugach was given the young man because he had killed a bull, *buga* in Turkish.

12. Twitching of the eye, like a ringing of the ears, is an omen of coming difficulty or disaster. The belief is still common in Turkey.

13. A figurative expression to suggest the utmost effort to be charitable.

14. In Islamic countries, men belonging to various religious sects once wandered in groups to visit cities, towns, villages, and tribal communities. There they read from the Koran , sang hymns, and in turn, received alms from the people. It was believed that largesse to such wandering dervishes would win the favor of Allah. These beliefs derived from the ancient religious concepts of the Turks as well as from the traditions of Islam, which the Turks later accepted.